



ETYMOLOGICON UNIVERSALE;
OR,
UNIVERSAL
ETYMOLOGICAL DICTIONARY.
ON A NEW PLAN.

IN WHICH IT IS SHEWN
THAT CONSONANTS ARE ALONE TO BE REGARDED
IN DISCOVERING THE AFFINITIES OF WORDS,
AND THAT THE VOWELS ARE TO BE WHOLLY REJECTED;
THAT LANGUAGES CONTAIN THE SAME FUNDAMENTAL IDEA;
AND THAT THEY ARE DERIVED FROM

The EARTH,
AND THE
OPERATIONS, ACCIDENTS, AND PROPERTIES,
BELONGING TO IT.

WITH ILLUSTRATIONS DRAWN FROM VARIOUS LANGUAGES:

The TEUTONIC DIALECTS, *English, Gothic, Saxon, German, Danish, &c. &c.*—
Greek, Latin, French, Italian, Spanish.—*The* CELTIC DIALECTS, *Galic,*
Irish, Welsh, Bretagne, &c. &c.—*The* DIALECTS of the SCLAVONIC,
Russian, &c. &c.—*The* EASTERN LANGUAGES, *Hebrew,*
Arabic, Persian, Sanscrit, Gipsy, Coptic, &c. &c.

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INTRODUCTION.

IN the former Volumes of this Work I considered the Race of Words, which belong to such terms as ERA, (Epa,) EARTH, &c. and which are represented, as I there express it, by the Elementary Character ^AR, ^ART, RT, &c. In the *Preliminary Dissertation*, prefixed to this Work, I have fully explained the principles, on which the new Theory of Languages has been founded, and the forms, which are adopted for the purposes of Systematical arrangement. To this Dissertation the Reader must resort, who wishes to be fully informed on the nature of these principles; yet a few observations should perhaps be prefixed to the present Volume, which may be sufficient to elucidate the doctrine, adopted in this new System of Etymology. In investigating the affinities of kindred words to each other, I consider, that the *Vowels* are to be wholly rejected, and that the existence of *Cognate Consonants* containing the *same* idea, or *similar* ideas, should alone be regarded. The Alphabet may be divided into three Classes, 1st, B, F, M, P, V, W, which are called Labials; 2nd, C, D, G, J, K, Q, S, T, X, Z, called Gutturals, Dentals, &c.; 3d, L, N, R, sometimes called Liquids, and Immutables. In the two first Classes, all the Letters composing each class familiarly pass into each other in the inflexions of Nouns and Verbs, in the same word of the same Language, and in different words, passing through different Languages, containing the

same idea, which some would consider as the same word, though under different forms, or in different words, passing through different Languages, containing kindred ideas. The third Class contains Letters, which do not in the regular operations of Language familiarly pass into each other.—It must be understood, that I use the phraseology and the principles of the ordinary Grammarians, when I consider *Cognate* Consonants, as those, which are *interchangeable* with each other in the Inflexions of Nouns and Verbs, and I only differ from them, when they contradict themselves. In our Elementary Grammars, P, B, F, π, β, φ, are considered as *Cognate*, but M is added to the class L, N, R, called *Liquids*, or *Immutables*.—“*Liquidæ*, vel *Immutabiles*, ἀμεταβόλα, Λ, Μ, Ν, Ρ, quia non *Antistoichas*, vel *Cognatas*, quibus ipsæ mutantur in verborum et nominum inflexionibus, habent.” I exclude M from the class of *Immutables*, and place it among its *Cognate* Labials, P, B, F, because they are all mutually changeable into each other, as the Grammarians might have learnt from the example, to which they are indebted for the fact, relating to the commutability of P, B, F, namely, from the *Labial Conjugation* of Verbs. In τυπτω, ετυπον, τετυφα, τετυμμαι, we perceive the forms TUP, TUF, and TUM, that is, we have the Labials P, F and M, *Cognate*, or *Changeable* into each other. As we know not the exact sound of the Greek υ, I should say, that the action of *Beating* is expressed in Greek by TP, TF, TM, and as there are such words as TAP, TUP, THUMP, (Eng.) ΔΟΥΠΟΣ, (Gr. Δουπος,) in English and Greek, I should make my position more extensive, and say, that the idea of *Beating* is expressed in different Languages by T, D, &c.} P, F, M. This union of Consonants I call an *Elementary Character*, which expresses a general idea without the intervention of Vowels. In the Welsh Language the changes of the Labials into each other are fully understood, as they are perpetually visible in representing the same word. “Words primarily beginning

“ with P,” have four initials, as Mr. Richards observes, “ P, B, Mh, Ph, “ as *Pen givr*, a man’s head; *ei Ben*, his head; *fy Mhen*, my head; “ *ei Phen*, her head,” where PEN, BEN, MHEN, PHEN are different forms of the same word for the name of the *Head*. The *s* in the future of the Labial Conjugation *Tupso*, (Τυψω,) has been derived, I imagine, from the analogy of the *s* existing in the future of the Guttural and Dental Conjugations.

The Consonants in the Second Class C, D, G, J, K, Q, S, T, X, Z, familiarly pass into each other in the ordinary operations of Language. The Grammarians have observed, that K, G, Ch, (K, Γ, X,) pass into each other, and that T, D, Th, (T, Δ, Θ,) pass into each other; and that S, Σ, is a letter of its own kind, “ *Litera sui generis*,” but they ought to have seen from their own examples, that they all pass into each other. In *Tasso*, or *Tatto*, *eTagon*, *Taxo*, *teTacha*, Τασσω, ταττω, εταγον, ταξω, τεταχα, we have *Tas*, *Tat*, *Tag*, *Tax*, *Tach*, or without the Vowel, we have the forms TS, TT, TG, TX, TCh relating to the idea of arrangement, and we see, how S, T, G, X, (where X, or Ξ is KS, GS, ChS, ξ, κσ, γσ, χσ,) and Ch are changeable into each other. In *Frazo*, *eFradon*, *Fraso*, *peFraka*, Φραζω, εφραδον, φρασω, πεφρακα, we perceive how Z, (or DS, SD, ζ, δσ, et σδ Dorice,) D, S and K, or C, when pronounced hard, are changeable into each other. Thus we see, how the Letters in the two Classes K, G, Ch, and T, D, Th become united, and are *Cognate*, or *Commutable* with each other. The Letters Z, X, and S, we see, must likewise be added to the same Class. Similar facts appear in the Latin Verbs. Thus C is changed into X, CT, by a general analogy, and sometimes into S, T, as *diCo*, *diXi*, *diCTum*, *parCo*, *parSi*, *parSum*, *sarCio*, *sarSi*, *sarTum* :—D into S, *raDo*, *raSi*, *raSum* : G into X, and CT by a general rule, *reGo*, *reXi*, *reCTum*; and sometimes into S, as *merGo*, *merSi*, *merSum*; Q into X and CT, *coQuo*, *coXi*, *coCTum*; SC into T and ST, *noSCo*, *noTum*, *paSCo*, *paSTum*;

T into S, as *miTTo*, *miSi*, *miSSum*; CT into X, *fleCTo*, *fleXi*, *fleXum*. In the Latin and Greek nouns the same changes are likewise visible. Thus in Latin, C is changed into CT, as *laC*, *laCTis*; S into D, T, as *peS*, *peDis*, *parS*, *parTis*; X into C, G, CT, *paX*, *paCis*, *leX*, *leGis*, *noX*, *noCTis*. In Greek S passes into T, Th, and D, as *geloS*, *geloTos*, *koruS*, *koruThos*, *lampaS*, *lampaDos*, (Γελως, γελωτος, κορυς, κορυθος, λαμπας, λαμπαδος,) X into K, CT, G, Ch, as *kuliX*, *kuliKos*, *anaX*, *anaCTos*, *tettiX*, *tettiGos*, *beX*, *beChos*, (Κυλιξ, κυλικος, Αναξ, ανακτος, τεττιξ, τεττιγος, βηξ, βηχος.) These observations respecting the *Cognate*, or *Commutable* Consonants relate to the familiar facts, which are perpetually visible through the whole compass of Language.

The relation between some Letters of the Second Class C, D, G, &c. and the Labials, and the changes of Letters in the third Class L, N, R, into others will be daily explained, when any occasion shall arise, which may render the elucidation of these facts necessary. Thus we shall find, that the Guttural G, or Q, is sometimes connected, with the Labial, and hence Q is succeeded by U. Hence words, passing through different Languages, appear under different forms, with a Guttural, a Labial, or a Vowel breathing at the beginning, as in *Gualterus*, *Walter*, *Gulielmus*, *William*, *Guerre*, *War*, *Gwin*, (Welsh) *Wine*, *Vinum*, *Oinos*, (Οινος,) *Vesta*, *Estia*, (Εστια,) &c. &c. The Æolic Digamma expressed this union of sounds, which is a double Gamma Γ, or Ϝ, which is our letter F, performing the office of a Labial. All this is explained in pages 341, 2, 3 of the present Volume. The L is sometimes changed into the R, as in *Lilium*, *Leirion*, Λειριον, and it is sometimes blended with C, G, D, T, and sometimes with the Labials: Thus *Clamare* in Latin, becomes *LLamar* in Spanish, *Pluvia*, *LLuvia*; in Italian, the forms of the Article and Pronouns *Il*, *Li* become *gLi*, *egLi*, *egLino*, &c. and hence we have *Pollux*, and *Poludeukes*, (Πολυδευκης,) *Ulysses*, *Odysseus*, (Οδυσσευς,) *Giles*, *æGidius*, &c. &c. The R is

frequently connected with the *S*, as in *Arren*, *Arsen*, (*Ἀρρην*, *Ἀρσην*), and in *Mus*, *Muris*, &c. Though these changes sometimes occur, they are not so familiar as to derange the Class of Immutable Letters.

Having thus ascertained the *Cognate*, or *Commutable* Consonants, I shall now shew, that the *Cognate Consonants*, containing the same sense, or the same train of ideas, *preserve and record the affinity of words*, and that the Vowels contribute nothing to that purpose. The Vowels render the Consonants *Vocal*, by producing sounds, and thus constitute in conjunction with Consonants different words, expressing different meanings, by which Human Speech is constituted. But in written Languages, *Consonants alone are able to preserve and record Words*, and *Cognate Consonants mark their affinities*. On the contrary, Vowels, when placed alone, can record nothing in exhibiting a Language, and even in conjunction with Consonants, when words pass through different Languages, or Dialects, or Provincial varieties, they serve only to confound, and obscure affinities. The reader in order to learn this fact has only to open any Etymological Dictionary, as the Lexicons of Skinner or Junius, and examine in a few instances only the varieties of the same word, as they are recorded by these writers, when the word passes through different Languages; and he will at once grant, that the word, which all would acknowledge to be the *same* word, cannot justly be so denominated, unless he disregards the vowels, and considers only as important the same *Cognate Consonants*, containing the *same* idea, or *kindred* ideas. The attention of a few minutes only employed in this business will afford him the fullest conviction, respecting the truth of the position, which is here maintained. Thus the word FATHER is pronounced in different manners in our Provincial Dialects, and might be expressed by *Feether*, *Fauther*, &c. and in the various Dialects of the Teutonic, &c. the word is expressed, as represented by the Etymologists thus, *Fæder*, (Sax.) *Vater*, (Germ.) *Vader*,

(Belg.) *Fader*, (Isl. and Dan.) *Pater*, (Lat.) *Pateer*, *Pater*, and *Patr*, (Gr. Πατηρ, πατερος, πατρος,) *Padre*, (Ital. and Span.) and in Persian and Sanscrit we have *Pader*, and *Petree*. Though the word *Father* has assumed these various forms, we observe at the same time the greatest *uniformity*; as the difference arises only from the change of the Vowels, while the *same Consonants*, that is, *Consonants* of the *same kind*, called *Cognate*, still remain as records of the same word. Thus the word *Father* may be expressed under a more abstract form without the vowels by F, P, V, { D, T } R, FDR, VTR, VDR, PTR, PDR, and any of these forms is sufficient to record, what we all acknowledge to be the same word, and to preserve its affinity.

If we adopt the vowels only, which appear in the variations of this word, *ae*, *aee*, *aue*, *æe*, *aee*, *a*, *eee*, we record nothing; and a Language so represented would become an absolute blank, without any traces of ideas or meaning. Now the word *Father*, *Pater*, &c. has different senses, all related to each other, signifying the *Parent*, the person like a *Parent*, or the *Author*, or *Producer* of any thing, the *Founder* of a Sect, the *Protector*, &c. &c. Thus in denominating words under different forms to be the *same* word, we mean those forms of a word, which are represented by *Consonants* of the *same kind*, containing the *same idea*, or the *same train of ideas*. In the French *Pere*, the second Consonant of the Radical has been lost, but the sense, which this word bears, and the Consonants, which remain, supply full evidence, that the term must be referred to the series of words *Pater*, &c. Language is liable to these accidents; yet it commonly happens, as in this case, that sufficient evidence remains for determining the origin, from which the words so mutilated are derived. We shall all agree, that the evidence of the identity of *Pere* with *Pater*, &c. is not disturbed by this accident of the loss of one Consonant, nor is our dependence on the permanency of *Consonants*, as the records of affinity, at all diminished.

In considering the terms belonging to *Father* under the form FTR, &c. we shall marvel, that such *uniformity* has prevailed among *Words*, those products of the fleeting breath, which are regarded by some as most changeable, inconstant and capricious. We shall marvel, I must again repeat, that a word, so familiar as *Father*, and therefore so liable, as we should conceive, to change, has remained invariably the *same*, through so long a period, in so many Languages, spoken in such distant regions of the globe.

In page 26 of this work I produce the parallel terms for *Foot*, in different Languages, as *Fotus*, *Fot*, *Fode*, *Foed*, *Voet*, *Fuss*, *Footur*, *Pous*, *Podos*, (*Πους*, *Ποδος*,) *Pes*, *Pedis*, &c. &c. where we cannot affirm, that these different forms represent the *same* word, unless we say, that the *Vowels* are to be wholly *disregarded*, and that the *Cognate Consonants* F, V, P } T, D, are *only to be considered* as recording the identity of the word *Foot*. The *Vowels* *oo*, *ou*, *o*, *oe*, *u*, *oou*, *e*, *ei*, which are employed in representing these words, record nothing. This example *Foot* opens into a world of ideas connected with the discussions of the present Volume, and the principles of my Theory. Hitherto, as in *FATHER* and *Foot*, we have considered only what all would call the *same* word with the *same* meaning, as the *Parent*, and the *Limb* used in treading on the Ground, though *Foot* is applied to different purposes, as the *Foot* of a Table, *Foot Stalk*, &c. Here likewise we may say, that the identity of the *same* word is recognized by the existence of the *same Cognate Consonants*, containing the *same* idea, or the *same* train of ideas. But it is the business of the Etymologist not only to consider the affinity, existing between *various forms* of the *same* word with the *same* idea in one of its applications, but of *different* words, bearing *different* senses, which senses may be sometimes apparently very remote from each other. Now the fact relating to the affinity of *different forms* of the *same* word must be applied in considering the

affinity between *different* words, namely, the existence of the *same Cognate Consonants*, and *same* train of ideas, or the *same* fundamental idea.—A series of words cannot belong to each other, unless they have a power of passing into each other, and of receiving different senses, under some common fundamental idea, as the *same* word receives different senses, or different turns of meaning, by means of some common or fundamental idea. Words cannot familiarly pass into each other, unless by means of *Cognate*, or *Commutable Consonants*, or *Consonants*, which have the property of familiarly passing into each other, and their affinity cannot be recognised, unless by observing, that they contain the *same Cognate Consonants* under the *same* train of ideas, or under the *same* fundamental idea imparting different senses.

The affinity of the Languages, with which we are most conversant, has been perpetually observed, and the fact, that *Father* exists not only in the kindred Dialects of the Teutonic, but in Greek, Latin, and Sanscrit, will suggest to the most unfurnished reader the probability of this fact. I shew in my Preliminary Dissertation, that the *Earth* or *Ground* supplies Languages with the materials for the various ideas, with which words are impressed. It is acknowledged, that words must relate originally to *Matter*; as every thing expressing the operations of the mind must be metaphors derived from *Matter*, and where is the *Matter* to be found, with which man is perpetually conversant, but the *Matter* of the *Earth* or *Ground*, *Dirt*, *Mud*. This Theory of the Earth, supplying ideas,—with the fact of the affinity of Languages, and the Doctrine of Consonants, as being able to propagate and record ideas, and of *Cognate Consonants*, as capable of preserving and marking words related to each other, open into a new World in the investigation of Human Speech. These truths will render what might appear too intricate for the powers of research, intelligible to our conceptions and open to the devices of our skill, duly and diligently

applied. We cannot but at once see, under this view of Languages, how FOOT, PES, PEDIS, &c. connects itself with PAD, PASS, PATH, PATEO, (ΠΑΤΕΩ,) FOITAO, (ΦΟΙΤΑΩ,) BADIZO, (ΒΑΔΙΖΩ,) and with BOG or *Dirt* Matter, on the PEDON, (ΠΕΔΟΝ,) which brings us to the subject of the present Volume.

When I place Consonants without Vowels, and suppose, that words, commencing with those Consonants, convey the same train of ideas, as BC, &c. I denominate BC, an Elementary Character. I endeavour to prove in the present Volume, that the Race of Words, under the Elementary Character B, F, M, P, V, W} C, D, &c. or those Words, which have any of the Labials for their first Consonant, and any of the letters, belonging to the second Class, C, D, &c. for the second, relate directly or remotely to the idea of the Watery, Low Spot, or Matter, to BOG or MUD Matter, &c. I consider in the first division of my Work, for reasons, which I assign in the commencement of my enquiries, the Elementary form B, F, P, V, W} C, D, &c. and we shall now see, how this form so expressed and explained, contains the following words, and illustrates their affinity to each other, FOOT, PES, PEDIS, (Lat.) &c. PAD, PASS, PATH, (Eng.) PATEO, FOITAO, BADIZO, (ΠΑΤΕΩ, Calco, ΦΟΙΤΑΩ, Ito, ΒΑΔΙΖΩ, Eo,) PEDON, (ΠΕΔΟΝ, Solum,) BOG, PASH, PEAT, PUDDLE, PIT, BASE, BOTTOM, &c. &c. I have already in my former Volumes considered the Elementary Character ^R, ^R} T, &c. RT belonging to ERA, (ΕΡΑ,) EARTH, &c. The mark of a *caret* before a Consonant expresses a Race of words, in which the Consonant, bearing that mark, whether it should precede or follow the Consonant, has a Vowel breathing, and not another Consonant, before or after it. I have found it convenient in unfolding the Elementary Character B, F, P, V, W} C, D, &c. to adopt the colloquial term PUDGE, or PODGE, with a sense, similar to that, which it bears in *Hodge-Podge*, and when I say, that the words under this Elementary Character are to be referred,

directly or remotely, to such terms as PUDGE, BOG, PASH, PEAT, PUDDLE, PIT, BASE, BOTTOM, PEDON, (Πεδον,) &c. &c. I mean, that the words included in this Race bear senses, either directly or remotely derived from the *Earth*, and the objects on its surface, which are expressed by such terms as PUDGE, BOG, &c. and that all the words, under this Elementary Character, have in various degrees an affinity with each other, under a train of ideas, which is expressed in their original and general import, by such terms as PUDGE, BOG, &c. &c.

The spirit of my Theory does not lead me to adjust the affinity of one word to another, as I conceive words to be derived from a *general impression* on the mind of the force annexed to the Elementary Character, which impression was originally formed from the *Dirt* of the *Earth*. In some cases words are directly derived from each other, or directly belong to each other, as BOGGLE is immediately taken from BOG, by the manifest nature of the Language; but when I say, with a different turn of meaning, that BOSS and BOTCH, the Swelling Lumps, belong to each other, and to BOG, I understand by this, that all these words have an affinity with each other, as belonging to the same Elementary Character, and as conveying the same common idea of the *Swelling Mass*, which idea was derived from the *Swelling up Mass* of *Dirt*, expressed by the kindred word BOG.

That Languages may be recorded by Consonants only, we learn from the fact exhibited by some of the Eastern Languages, Hebrew, Arabic, &c. in which certain Vowels exist indeed, but they are of little importance, and do not discharge regularly and familiarly those offices, which the Vowels in our own Language, and in other forms of Speech of a similar kind are accustomed to perform. I have illustrated this fact by writing the Lord's Prayer without Vowels, or with that scanty mixture of Vowels with the Consonants, such as I imagine will suf-

ficiently represent the nature of those Languages: “ *Ur Fthr, which art*
“ in avn, hlvd be thy nam: th kngdm cm: th vl be dn in arth, as it
“ is in avn: gv-s ths dy ur dly brd, and frgv-s ur trspss, as w-forgv
“ thm tht trsps agnst-s: and ld-s nt int tempttn, bt delvr-s from avl, fr
“ thn is th kingdm, and th pwr, and th glry, fr avr and avr.” This will
 give the reader a sufficient idea of the mode of recording Language
 among the Hebrews, though it may well be imagined, that a precise
 resemblance cannot be formed.

This mode of writing Languages answers every purpose of recording
 and speaking the words intended. It is true, that we cannot speak words
 without *Vowels*, but if we can excite the idea of the word intended to be
 spoken by the use of Consonants only, our purpose of speaking the word
 duly, in order to be understood by those, who speak the same Language, is
 fully answered. Those, who well understand a Language, do not attach
 to a word, as *Father*, &c. the sounds, which ought to be adopted,
 by a nice consideration of the force belonging to the Vowel symbols
a and *e*, but from an immediate impression of the sense, which the
 whole symbol conveys to the mind. Now if the symbol *Fthr* be suf-
 ficient to excite in the understanding this idea, any attempt to represent
 the vowel breathing is superfluous. We know, that in the Eastern
 Languages, the Consonants are of themselves sufficient to excite this
 idea, and if the Reader will make an experiment upon the English
 Language written after this form, he will be convinced, that a small
 portion of practice would render this mode of writing words for the
 purpose of reading them easy and familiar. In the Hebrew Dialect
 of the Bible, now become a dead Language, a slight embarrassment
 has sometimes arisen from the same symbol, bearing different senses;
 but it is not so great as that, which arises in our own Language from
 the more ample symbol composed of Vowels and Consonant, when
 the same word has passed through different ages, and suffered a change

of the Vowels, according to the various modes of pronouncing the word, at different times or in different Dialects.

In composing a Dictionary of the Hebrew Language, the Lexicographers, when they produce a single word, as they would call it, represented by two Consonants, detail the different senses that it bears, and endeavour to shew the connexion between one sense and another. This is the same process, as if in our Language we should consider CP as a word, and should say, that it denoted a *Species of Dress*, a *Vessel for drinking*, and a *Covering for the Head*, such as we express by COPE, (an ancient Dress of Priests,) Cup, and Cap, and as if we should moreover assert, that the fundamental idea pervading these different senses, was apparently that of *Holding*, *Containing*, &c. The Hebrew Lexicographers consider CP under these different senses as the same word, and they would say, that this word had assumed these different kindred senses, by the use of different Vowel points.—We should say, that *Cope*, *Cap*, and *Cup*, were different words, and with respect to the fact, that the same Consonants are adopted in all of them, which in Hebrew is supposed to be so important, it would either entirely escape our notice, or if it were perceived, it would be considered only as the effect of an accident, unworthy of our regard. If the Hebrew Lexicographers have formed a true idea of the matter in this respect, a Dictionary might be formed in English on the same plan; since Man is the same creature in the west as in the east. Yet the views of the Hebrew Lexicographers, however just they may be, as far as they proceed, are yet most bounded and contracted. We shall find, that they considered the same train of ideas to belong to that word only, or they considered that word only to be the same word, which was represented by the *same* Consonants, or Consonants of the *same name* and *form*, and they seem to be unconscious, that there existed, among other words, any species of relationship whatever.

In the Hebrew Lexicographers we find no traces of Etymological enquiry, as it relates to the Language, which they have undertaken to explain, and in that respect they are inferior to their fellow labourers in the same employment. Without any minute research into the cause of these kindred significations being attached to the *same* Consonants, we should at once say, that this circumstance did not arise from the *figure* and *name* of the symbol, but that it must have arisen from the *power* of these Consonants. We have seen from the above facts, that this *power* of preserving the same idea, or train of ideas, extends to what are called the *Cognate* Consonants; and thus the same train of ideas, which is expressed by CP, will be conveyed likewise by KP, ChP, CV, &c. SP, SB, &c. Hence we have words, relating to what *Holds*, *Contains*, &c. under these forms as CAVUS, CAVO, with the parallels CAVE, &c.—COIF, &c.—the parallel terms to CUP, as SCYPHUS, &c.—SHIP, SKIFF, with their parallels, passing through many Languages, as in the Teutonic Dialects, SCIP, SKIP, SKIB, &c. in Greek and Latin SKAPHE, SKAPHOS, (Σκαφη, Σκαφος,) SCAPHA, &c. &c. &c.

According to this mode of conceiving the matter, the *Cognate Consonants* in each peculiar Language convey the same train of ideas. When we remember moreover, that certain Languages, or Dialects of the same Language, are more intimately connected with each other, as the Dialects of the Teutonic, the Celtic Dialects, the Dialects of the Chaldee, or Hebrew, &c. we extend the sphere of action in these *Cognate* Consonants still further; and we should find no difficulty in conceiving, that they convey the same train of ideas, through these kindred Dialects. The Etymologists themselves allow, that the most intimate union exists between these kindred Dialects; and they would grant, that in the general course of these Dialects or Languages the words, which they contain, are the *same* words under some difference of form, and some variety of meaning. Hence it has been the business

of the Etymologists to collect those words, which they consider as the same, under their various forms, and to exhibit them to their readers, under the name of *Parallel* terms.—But we must extend our views still further, and trace the *power* of the *Cognate Consonants* through the *whole sphere* of their action. Not only the several Dialects in these Classes of Languages are thus intimately connected, but the Classes themselves are acknowledged likewise to be closely allied to each other. Many have conceived, that the various forms of Human Speech have arisen from some *Universal* Language, once existing on the face of the Earth, and the *general affinity of Languages* has been fully acknowledged by different orders of writers, under the name of Etymologists, Philologists, &c. in their various modes of considering the question, however imperfectly they may have understood the extent or nature of that affinity, which they labour with such diligence to discover and illustrate. I suppose, that the prevailing ideas conveyed by Human Speech have arisen from the contemplation of the objects on the surface of the Earth, as *Dirt*, *Mud*, &c. under the various qualities and accidents belonging to these objects. I must again repeat, what in fact all have allowed, that Language is composed of words originally denoting *material* objects, and that the operations of mind are expressed by a metaphorical application of these words: Now where is *Matter* to be found, with which Man is perpetually conversant, but that *Matter*, which exists on the surface of the *Earth*? If this hypothesis respecting the origin of Human Speech should be true, we at once perceive, how the process of investigating the relations of Language, which before might seem to be involved in inexplicable intricacy, becomes bounded, distinct and defined. With the *Earth*, its accidents and operations, we are well acquainted; and when we have duly studied the peculiar habits of the Human mind in the mode of considering this object and its appendages, from known and acknow-

ledged examples ; we shall be enabled to understand the familiar process, which is passing in Language, and to detect its influence in other examples ; where the original impression is no longer visible.

Thus then we may venture to assert, under this idea, that our Labours are directed to the study of *one* great *Universal* Language, which is itself derived from *one* great *Universal* object, ever present, ever visible, and perpetually pressing on the attention of man. We now see, that the same operative cause has been constantly employed on the same Language, in preserving the force of those impressions, which it originally excited ; and hence we perceive, from the course of our observations, how the mind and the organs of man have been enabled to maintain, through different ages, and in distant places of our globe, the same Elementary Language, not existing in the various and fleeting forms of different Languages, but in the Cognate Consonants, abstractedly considered, which propagate and preserve the same train of ideas.

Nothing is new in my conception, that the Vowels afford no record in determining the affinity of words, and that the Consonants only are the *Essential* and *Elementary* parts of words, but the express mode, in which this principle has been declared, and the comprehensive manner in which it has been applied. All the Etymologists do in fact tacitly acknowledge this truth, in producing what they consider to be parallel words, as these words bear no resemblance to each other in their form, but by the exhibition of the same Cognate Consonants. Though all the Etymologists tacitly acknowledge this fact, when they produce their parallel words, yet they still work in the dark, under the cloud of this principle obscurely understood ; and their labours are deficient in the purposes of an Art, because this fact has never been explicitly declared and acknowledged. Yet others have proceeded still further, and some hardy Theorists have from time to time ventured to assert, that Consonants were the *Radical* parts of words. Yet the *Vowels*

still retained their place in representing a Race of words:—No abstract mode was adopted of expressing a Series or a Race of words by Consonants only, without the Vowels, and the state of Etymology remained the same, veiled in its ancient obscurity, just as if no such truth had been declared. That part however of my hypothesis may be considered as *perfectly new*, in which it is maintained, that the ideas conveyed by Language have been derived from the *Earth*, the *Ground*, &c. and the objects appearing upon its surface. On the whole, I might venture to observe, that the Doctrine unfolded in this Work, founded as it is on a *new* idea, and *supported* by a *new* mode of applying principles, which were before inadequately conceived, may be considered as affording to the subject of Etymology, an *Art altogether new*, and totally unlike, in its form and purposes, to every other mode, which has ever been adopted in discovering the affinity of words.

P R E F A C E.

ANOTHER Volume on the subject of Etymology, unfolded by a new mode of illustration, is here presented to the Public, under favorable impressions, which the former Volumes could not be expected to obtain. On the first appearance of a Work of this nature, which professes to consider a familiar topic of discussion, under a point of view, wholly different from all former conceptions on the subject; it is necessary, that the Reader, who has not devoted his attention to studies connected with these enquiries, should proceed with care and caution in forming his opinions and uttering his decisions. The writer likewise of such a work, who has duly estimated the nature of Public favour, when it is excited in the cause of Literature, would feel but little gratified with a reception hastily and negligently bestowed, from the impulse of motives, which bear no relation to the powers of the author, or the value of his performance. The final doom, destined to every work, is governed by its own laws; and the writer, who has chosen a topic, which alone belongs to the decision of instructed and meditative men, must wait patiently, till their judgment can be formed, and their influence can be felt. It is from that order of men only, who pursue Literature for its own purposes, with minds accustomed to enquire, and intent solely on the discovery of truth, that the Public opinion, when it assumes its important office, is at first slowly adopted, and at last firmly esta-

blished. Some years have now passed away, since the Doctrine, contained in the present Volume, has been promulgated, and due time has been afforded for the examination of the principles, on which the Theory is founded, and of the evidence, by which it has been supported. The Work has now found its way beyond the limits of our own Country, and has obtained a reception on the Continent, which is most gratifying to the mind, and most congenial to the feelings of the Writer. I might venture to observe, that among the Scholars of Paris and Vienna the new System of Etymology has now passed through the ordeal of its probation, and has been admitted, as a Work, founded on just principles and directed to extensive purposes. The reward of our labours in the search of truth is to be found in the voice of authentic testimony, that the truth has been discovered, and I am urged by duty and by feeling to acknowledge the value of that evidence, which is obtained from a Foreign Land, where no other motives can exist for the acceptance of a new Theory, but such, which are alike honourable to those, who confer the reward, and those, who receive it. There is one Parisian Scholar, to whom my acknowledgements are particularly due for the very flattering opinion, which he has been pleased to declare of my Work, in a private and voluntary address, which is at once distinguished by an English style, worthy of an Artist in our Language, and by a zeal in the cause of Letters, such as belongs only to the higher order of liberal and enlightened minds. I have no doubt, that my System of Etymology has felt all the beneficial consequences, which can arise from the influence of such a Patron, who by his character, his station and extensive communications throughout Europe is enabled to impart an impulse to a Work of Letters, which would be most favorable to its reception and propagation on the Continent.

In the course of the present Volume I have found it necessary to enter into various investigations, which are connected with *Celtic* Literature. I have suggested, that the foundation of our two Universities is of *Celtic* origin, and that it is lost in the most unfathomable antiquity: I have shewn, (p. 87, &c.) that our venerated *Granta*, situated amidst the *Grons* or Marshes of the Cam, and *Ox-Ford* or *Water-Ford* on the banks of the *Isis*, were purposely chosen, as the favorite retreat of the Muses, from a Druidical propensity to such spots, and that the term *Academy*, alike belonging to the banks of the *Ilissus* and the Cam, is derived from the *Celtic* Dialects, as denoting the place for the education of youth. I have shewn likewise, that the title of *Alma Mater*, which we all cherish with such reverence, connects the *Ceres* of the Romans with the *Cerid-Wen* of the Celts, the Goddess, who in the Mythology of the Druids is supposed to watch over the ‘tender age of youth;’—that tradition assigns to Oxford an establishment for the Priests of *Cerid-Wen*, called *Pheryllts*, an order of Chymists or Metallurgists, and that our University might possibly have possessed an establishment of a similar kind. I have suggested, under this train of ideas, that the Eleusinian *Ceres* or *Cerid-Wen*, when she travelled from the vicinity of the *Academy* on the *Ilissus* to the *Academy* on the banks of the Cam, may perhaps have returned to a kindred spot, which had been once dedicated to the performance of her rites. (p. 241.) I have ventured to conjecture, that the antiquaries, who refer the foundation of our University to the Spaniard *Cantaber*, do not deal in such strange and improbable stories, as some have imagined, and I have shewn, that *Pythagori* is the appropriate Welsh name, relating to Philosophy,—that the Grecian *Pythagoras* derived his title from this source, and that the Schools of *Pythagoras*, a name still remaining in our University, mean probably the Schools of Philosophy, (p. 240.) It is not necessary therefore that *Pythagoras*

should have visited the banks of the Cam, as some antiquaries may have supposed, in order to give existence to his Schools; but even "this conjecture," as I observe, "is not wholly removed from the sphere of probability." I have noticed the tradition in the old Chronicles of Oxford, (p. 89.) which ranks *Virgil* among the *Pheryllts*, and I have marked the strange coincidence between this tradition and a curious story recorded by Sir Walter Scott, from an antient Book, in which Virgil is described as a worker in *Metals*, and as performing "many marvayles" by "whychcrafte and nygramancye." The title of *PERYLLT* must be learnt from the Welsh Language; and though it may appear to the reader not conversant in this species of knowledge as a term removed from the pale of Classical reading; yet he will find in the name of *PERILLUS*, the fabricator of the *Braxen Bull* for Phalaris, that it was not wholly unknown to the Greeks, as a term appropriate to a personage skilled in the art of Metallurgy.—As the value of the *Celtic* Dialects in the investigation of Languages, and of *Celtic* knowledge in unfolding the mysteries of Mythology, is not duly appreciated even by those, who have directed their thoughts to such enquiries; I shall seize on the present occasion of making a few observations on this subject, and I trust, that the favorable position of these remarks at the front of the Work may arrest that attention, which the cause demands, but which perhaps it would have failed to obtain, in a place less propitious for so desirable a purpose.

The learned author of a work, intituled "Opus Tripartitum seu de Analogiâ Linguarum Libellus," published at Vienna in the year 1820, has made an observation on the *Celtic* and *Teutonic* origin of Languages, which expresses at once his agreement and dissent with the Writer of these Discussions, on this curious and difficult question (p. 179.) The

author of that work is pleased to quote the opinion, which I expressed in my former Volumes, relating to this subject, after the following manner: “*Celtas ubique Whiter, nos videmus Germanos, (Gothos,) et tamen consentimus, quoniam the dispute about a Gothic, or a Celtic origin is idle and almost unmeaning, as they are ultimately to be considered, as belonging to each other; though under one point of view, the Dialects, which we denominate Celtic and Gothic, will afford us a just and proper ground of distinction (520.) Id tamen ambabus tenemus manibus, quod ad Zwitzere legitur. (Whiter, 316, 355, 365, 757, 815, 1089, 1220.)*” Though our learned author appears to agree with my conceptions on this subject in one part of the above sentence; yet the principle, which he so tenaciously retains, (*ambabus manibus*), in the following passage, under the term *Zwitzere*, seems to place our opinions in opposition to each other. In this passage our author expressly asserts, as follows: “*Germanica, Dux et Lux Linguarum, reliquas custodit atque declarat.*” (p. 193.) It may well be imagined, that my zeal for the honor of the Teutonic Dialects is as strong and ardent, as this learned German can desire; and an Etymologist, if he were not even attached to the Teutonic stock by the ties of his maternal Language, must have profited but little by the labours of Wachter, if he did not consider the German Dialect, as a rich fund, abounding with precious materials for the elucidation of Language. But I must still be permitted to conceive, that the *Celtic* Dialects ought to be regarded, as constituting the great Store-House of Human Speech, and I cannot express my ideas better on this subject than by observing, that this Store-House of Languages *preserves* all the materials, of which other Languages are formed; while it *declares* and *illustrates* the original affinities, by which they are connected with each other. It ought to be understood however, that the *Celtic* Dialects cannot be supposed in

their present state to exhibit in such striking features these valuable properties; as no Work has yet appeared, in which their riches have been collected and displayed, with full and convincing effect. The German Dialect has been investigated and unfolded through all its recesses by the learning and the sagacity of Wachter, and his researches have spread a bright and steady light over the kindred Dialects of the Teutonic. The Hebrew Language has received the amplest illustration from the study of the Scriptures, and the kindred Dialects of the Arabic, Chaldee, Syriac, &c. have obtained their full benefit from this research, and from other sources of enquiry. The Sanscrit Language and the customs of the Hindoos have formed a theme of discussion, from which we have learnt all, which can interest our attention on these subjects.

In unfolding the stores of the *Celtic* Dialects, nothing worthy of so ample and important a theme has yet been accomplished. In the *Archæologia Britannica* of that illustrious Celt, *Edward Lhuyd*, the foundation of a great building has been laid, but the fabric still remains to be erected. The *Irish* or *Hiberno-Celtic* Dictionary of General Vallancey, of which only a *Prospectus* has appeared, is still unpublished, though the work of a profound Artist, on which the labour of thirty years had been employed. The Galic and the Irish Dictionary of Mr. Shaw is a work of great utility, and it supplies us with the chief information, which we have under an Alphabetical form, respecting the words, which belong to these Dialects; but it is furnished with no examples, which alone can lead us to a true knowledge of the original senses of words. The Welsh Dictionary of Mr. Owen is a most valuable repository, and it is enriched with passages, taken from the Welsh Writers; but the explanations of this Author are not always happily conceived, and Mr. Owen sometimes fails, when he is desirous of giving, what he

conceives to be the original idea, which is annexed to the word explained. The ancient Race of the Cymry can boast of many precious Volumes, still remaining; and a great Work, *a possession for ever*, might be formed, if a scholar of that nation, another *Lhuyd*, would fully profit by these stores, and compose a copious Dictionary of the Welsh Language, furnished with the materials, which I shall here describe. The Dictionary of General Vallancey should be published, under the precise form, which it bears in the Manuscript, and every thing should be extracted from thence, which can contribute to the completion of the projected work. The Poems of Ossian should be diligently studied, and the Galic terms should be produced, illustrated by ample quotations from this source. A perpetual appeal should be made to the kindred terms in the *Armoric*, the *Basque*, the *Cornish* and the *Manx* Dialects, and their senses should be investigated with great diligence, and precision. The publication of the Poems of Ossian in the original Galic by the Highland Society has formed a new æra in the study of the Celtic Dialects, and may contribute to afford information on the subject of Language, which cannot be too highly appreciated. A new Galic Dictionary might be published under the auspices of this zealous and enlightened Body, and the Irish Dictionary of General Vallancey would readily see the light, if the influence of the same zeal, intelligence and power were exerted in a similar cause.—While I was engaged in studying the Poems of Ossian, I was enabled, from the peculiar turn of meaning annexed to Galic words in these Poems, to discover the original idea, at present imperfectly understood, which belongs to many Hebrew and Chaldee terms.

I shall take this occasion of performing a task, which my solicitude for the advancement of Celtic Literature has often urged me to under-

take, by endeavouring to impress on that portion of the Public, which is interested in such studies, the value of General Vallancey's Work, and the views of the Author in compiling it. I shall be enabled briefly to state these views in the words of the writer himself from a private and voluntary communication, which I received from him some years ago on the first appearance of these Etymological Researches, when they were yet in an incipient and imperfect form. The Introduction and the Preface to the *Prospectus* of the Dictionary published by the Author in 1802, contain an abundance of recondite erudition, relating to the Hiberno-Celts, and Hindoos, &c.; but it would be difficult to extract from them so clear a view of his intended Work, as that, which the reader will find pourtrayed in the following short and direct account. I might feel repugnant to repeat the flattering terms, in which this veteran enquirer has been pleased to speak of my Work, if the communication were not connected with a statement, important to Celtic Literature, and if the good opinion of such an adept might not be directed to a good purpose, by infusing into the mind of the reader the same confidence, which cheers me in that portion of my labours, when I attempt to unfold from scanty materials the affinities of the Irish Dialects.

General Vallancey had arrived to his seventy-sixth year, when he announced to me the completion of his Dictionary in a letter which is dated the 19th of September 1800, (two years before the publication of his *Prospectus*,) and which commences thus, "Permit me to express
" the great pleasure I have enjoyed in the perusal of your learned and
" laborious Work, the *Prospectus* of an Etymologicon Magnum. I have
" spent thirty years in a similar Work, making the Irish Language
" the leading word, because I found it approaches the Oriental nearer
" than any other Northern, or Western Dialect, and its construction

“ with Serviles the same as the Hebrew, Chaldee and Arabic. Bochart
 “ shewed the way to a work of this kind, Gebelin (with whom I was
 “ in correspondence for many years) followed. You have improved
 “ on both. The great affinity of the Irish to the Sanscreeet is remarkable,
 “ and plainly shews, the ancient Irish were, as they denominate them-
 “ selves, *Aiteac Coti*, or Ancient *Coti*, of the banks of the Indus, the
 “ *Atti Cotti* of Dionysius Per, and the *Indo-Scuthæ* of the Greeks, and
 “ as is evident from Irish MSS. that they worshipped *Budh*, *Rama*,
 “ *Calli*, &c. I am doubtful if the Brahmin Religion did not spring from
 “ the *Aiteac Coti*. For their knowledge in Astronomy I beg leave to
 “ refer you to some papers of mine published in the Oriental Collection.
 “ There is no Dictionary of the ancient Irish yet published, although
 “ mine is finished. At the age of seventy-six I cannot think of putting
 “ a huge Folio to the press.”

Nothing can exceed the value of this Work to those, who are en-
 gaged in the study of Celtic Literature; as a perpetual appeal to Sanscrit
 terms and superstitions, in the examination of Irish words, must supply
 a regular and compact body of information on these subjects, which
 we cannot expect to derive from any other source. The connexion of
 the Hindoo ceremonies with those, which were of Celtic origin, and
 which were practised in the sacred Islands of the West, is now fully
 acknowledged, and General Vallancey has illustrated some portions of
 this subject with singular success, in works already published, as it
 relates to the Mythological History of Ireland. It is now well known,
 that the *Cave of St. Patrick* is recorded in the *Puranas*, the sacred Books
 of the Hindoos, by the very name, which it bears at this moment in
 Ireland; and it is probable, that in remote periods of the world, the
 pious Hindoo performed a Pilgrimage to the sacred Islands of the West,

to Ireland and to Britain, for the purpose of receiving under a certain process the great rite of *Regeneration*, in the spots, which were most celebrated for their sanctity, the *Cave of St. Patrick* in Ireland, or the Hole in the Peak of Derbyshire, which received from the Monks in latter times, a Latin appellation expressive of the ancient superstition. (*Moor's Hindoo Pantheon*, 291.—*Maurice's History of Hindostan*, II. 167. *Faber on the Cabiri*, II. p. 395, &c.) All this would open into a wide field of discussion, which does not belong to the present occasion, but which I have endeavoured to unfold in some Mythological Essays, already prepared for the Press, from the stores of Celtic Literature, which have been imparted to the Public, relating to this subject. I must observe, however, that the Celtic Scholars are alone able to supply the information, which can do justice to this curious topic, and that the learned Brahmins, when they attempt to unfold the primitive meaning of words in their own Language, or to explain the source of their Mythology, are altogether remote from the secret, and know nothing of the original idea, from which their words and their Legends are derived.

Their Deity *Chrishna* has furnished the most abundant source of fable, and has been regarded as *Vishnu*, the Neptune of the ancients, and as *Brahma*, *Mahadeva*, &c. It is only occasionally, that *Chrishna* is considered as the *Sun*, which is his original character in the Irish Mythology, as General Vallancey has unequivocally proved from an ancient Irish Manuscript, in which there is an address to the *Sun* beginning thus: “Be auspicious to my lays, O CREAS, thou only God of
“the seven heavens, who swayest the Universe through the immensity
“of space and matter. O universal brilliant Sun!” General Vallancey observes, that “in this Poem we find CREAS without an adjunct, and

“ it is often written *Creasan, Creasna, Crusin, Crusna*. There are
 “ many high places so named, and others called *GRIAN*, another name
 “ of the *Sun*.” We shall now see, that *Creas, Creasan, &c.* and *Grian*
 belong to each other, and to *Circus, Circulus, &c.* an Orb, or *Circle*.
 In Mr. Shaw’s Galic and Irish Dictionary, we have *Creas, Crios, a*
Girdle; Cuairt, Circulation; Cearcal, a Circle, &c. &c. Through the
 whole compass of Language, *CR, GR, &c.* which is the simple form,
 bears the same meaning, as in *GYR-us, GUR-os, GURoo, (Γυρος, Γυρω,*
 in *Curvo, &c, &c.)* From the form *GRIAN*, as denoting the *Sun*, we
 pass to the *CARNEan* and *GRYNæan* Apollo, and I have shewn, (*Etym.*
Univers. Vol. I. 518,) that the name for the *Heavens* in the Mohawk
 Language is *Karonghyagouh*, in which word I have conjectured, that
Karon is the *Grian*, and that *Ghyagouh* is the Irish *Gogor, Light*.
 The *Iroquois* call the *Heavens*, or the Ruler of the *Heavens* *GARONHIA*,
 and the *Hurons* call it *SORONhiata*. (*Sainte Croix Recherches, I. p. 13.*)
 The *GRIAN* belongs to the *GROUND*, just as *Globus* belongs to *Gleba*.
 In Mr. Shaw’s Galic and Irish Dictionary *GRIAN* is the *Sun*, and in
 the next article we have *GRIAN*, the *GROUND, &c.* Ossian in his famous
 address to the *Sun*, or *GRIAN*, compares it to the *Round* orb of a Shield,
CRUIN mar lan scia, Rotundus instar pleni clypei, which word *CRUIN*
 Mr. Shaw explains by *Round, CIRCULAR*, and near it I see *CRUINNE*,
 The *Globe* of the *Earth*, *Roundness*, and *CRUN*, a *CROWN*. Thus
 we perceive, how all these words belong to each other, *GRIAN, GROUND,*
CRUIN, CRUN, CROWN, &c. The history of *CHRISHNA* relates to
 the *Sun* or *Apollo*, when the Legends describe him, as living among
 the *Herdsmen*, as *Apollo* dwelt with *Admetus*. The very name *Apollo*
 brings us again to the *Celts*, and wherever we turn our attention we
 are directed to the same source. The *aPOLLO, aPOLLIN-is*, with whom
 we are so familiar from the *Greeks* and *Latins*, is the *BELI*, the *BELIN*,

or BILLIN of the Celts, with whom we are so familiar in the name of BILLING's-*Gate*, which is the Gate of POLLIN, a POLLIN-is *Porta*. These observations on CREAS, &c. for the name of the Sun will shew to Mr. Faber, how his radical Syllable *Car*, *Cur*, *Cor*, or *Sar*, or as he might have said, CR, SR, &c. &c. enters into a great variety of names for the Sun. (*Faber on the Cabiri*, I. p. 164.)

The Welsh Dialect of the Celtic is most allied in the familiar-acceptation of its words to the Arabic; and the examples in the Welsh Dictionary of Mr. Owen will often prove of great advantage to the reader of the Book of Job, who should be desirous of uniting the investigation of Languages with the study of this precious volume, which exhibits a singular Dialect, at once Arabical and Hebraic, belonging to a remote age, and which abounds with a vein of Poesy, such as is not to be found, except by imitation, in any other work. The Philosophical and Metaphysical sentiments contained in the Book of Job are altogether Druidical, which will be readily developed by those, who are conversant in the learning of the Celtic School. I cannot forbear giving an example of the similarity, which exists between the application of a term in the Book of Job, and that of a Welsh word, as it is illustrated by an example in Mr. Owen's Dictionary. God demands of *Satan*, "Whence comest thou?" and his reply is "From going to and fro in the Earth, and from walking up and down in it." The word for *Going to and fro* is the Hebrew שׁוּט, SUT, which corresponds to our word SCUD, a term particularly applied to the motion of Spirits, &c. In Dr. Johnson's Dictionary two passages are produced under SCUD, where the term is applied to *Frighted Satyrs*, and a *Frighted Spectre*. The parallel terms in Welsh are *Sitiaw*, "To whirl, to wisk about," and SITIWR, "One who whirls, turns, or goeth round," as

Mr. Owen explains these words. In the example produced by Mr. Owen from the Arch Mystic Taliessin, under this latter term, the Welsh word is actually applied to *Satan*, “Seven hours had they been guarding the garden, before meeting with SATAN, the *Ranger* of Tartarus,”—“SATAN SITIWR *Tartara*.” This in my opinion is extremely curious. It might be asked, whether the name of SATAN be not derived from this source, and not from the idea of the *Adversary*, as it is commonly imagined. Norberg in his *Onomasticon* to the *Liber Adami*, seems to be of this opinion, who derives *Satan* from this Hebrew word שׂוּט SUT, corresponding as he says, with the Arabic شَات SHAT, Circumivit, and thus he considers SATAN, as agreeing with the Latin *Erro*. Whatever we may think of the origin of *Satan*, we shall all agree, I imagine, that the term SATYR belongs to SITIWR. The SATYRS, we know, are perpetually described under their quality of a *wild, extravagant, desultory, quick* motion, and hence they are called *Celeres, Leves, Fugaces, Vagi, Saltantes*, &c. &c. The word adopted for *Walking*, in its radical form, is הִלֵךְ HLK, which Mr. Parkhurst has justly referred to the English WALK. Wachter has produced under WALKEN, *Ambulare*, the French ALLER, the English WALK, but he has not seen that the UL in *amb-ULare* is of the same origin, where *Am*, or *Amb* is *circum*. Now it is curious, that both WALK and AMBULO are applied to the *Motion* of *Demons, Spirits, Ghosts*, &c. His *Ghost WALKS*, &c. “For which they say, you *Spirits* oft WALK in death.” The *Ranger* of a Forest is said likewise to have his WALK, and in the *Merry Wives* of Windsor, as we know, “*Herne’s WALK*” is at once the WALK of the Forrester *Herne* and of his *Spirit*. The term AMBULO is applied in Plautus to the motion of a *Demon*, who WALKS to and fro upon the *Earth*, for the same purpose as Satan does, in order to observe the actions of men, and to make his reports to Jupiter. The

Spirit of the Star Arcturus, thus prologizes in the *Rudens* of that author,

—————" Nomen Arcturo est mihi,
 " Noctu sum in cœlo clarus, atque inter Deos :
 " Inter mortales AMBULO interdus."

The reader of taste, when he compares the opening of this Play with that of *Comus*, will perceive, that Milton had his mind forcibly impressed with the imagery of Plautus. The Spirit, who prologizes in Milton, is called *Demon*, in the Cambridge Manuscript. Now it is curious, that the first Character among the *Dramatis personæ* in Plautus is called *Dæmones*. The Prologue begins thus :

" Qui gentes omnes, mariaque et terras movet,
 " Ejus sum civis civitate cœlitum,
 " Ita sum, ut videtis, splendens stella candida."

As the *Demon* here is a *Star*, a citizen, under the empire of Jupiter in the City of the Celestials, so Milton's *Demon* belongs to the *Starry* threshold of Jove's Court, where *bright Spirits* are *inspher'd*.

" Before the *Starry* threshold of Jove's Court
 " My Mansion is, where those immortal shapes
 " Of *bright* aerial *Spirits* live *inspher'd*."

When any favoured of Jupiter want the assistance of this Spirit, then, says he,

" Swift as the *sparkle* of a *glancing Star*
 " I shoot from heav'n, to give him safe convoy."

I shall produce a singular example of the coincidence between the Arabic and the Welsh Language, in which I may venture to say, that no Arabic Scholar can form any conjecture about the origin of the word, while every Welshman perfectly understands its composition. The term

ميسل MENSIL signifies in Arabic, according to Mr. Richardson, “Generation, Progeny.—*Munsel*. Begotten, generated. *Munsil*. 1. Moulting, “(as a bird); changing the hair (as a camel). 2. Falling off, or flowing “down (as garments). 3. The time when animals change in general “their hair or feathers. 4. Shooting out, putting forth. 5. Falling off; “rejecting. 6. Preceding. *Munsill*. Withdrawing one’s self; falling off, “dropping from the middle.” Now the original idea of all these various senses is contained in the fourth sense, “Shooting out, putting forth,” as will be manifest, when we see the Welsh word, from which it is derived. This word is MANZEILAW, which means “To shoot out the “first leaves,” from MANZAIL, “Small leaves.” The term *Manzail* is derived, as all acknowledge, from *Man*, Small, little, &c. and *Dail*, leaves, the verb to which, where we see the radical idea, is DEILIAW, “To bring forth, or bear leaves.” The substantive DAIL signifies Leaves, because it denotes something, which *Shoots forth*. The words, of which MANZEILIAW are formed, are common to all Languages, but the compound belongs only to the Welsh, where its component parts are known, and acknowledged to agree with the nature of the Language. The MAN, denoting *Little*, belongs to *Minute*, *Mince*, &c. (Eng.) *Minuo*, (Lat. and Gr. *Minuo*,) *Minutus*, &c. &c.—the Hebrew מנה MNH, “To distribute by number, to compute, reckon up, or number distinctly, “and by parts,” which means “To *Part* out, as into *Minute* portions,” and to the Arabic مينا MENA, which signifies “A *Part* of any thing “opposite to another *Part*.” The word *Deiliau* To Bring forth, or Shoot forth, belongs to *Thallo*, (Θαλλω, Germino,) *Tello*, (Τελλω, Orior,) *ana-TELLO*, (Ανατελλω, Produco, emitto, extrudo, ut cum vitis gemmam; aut cum quis facem ardentem extollit;—Orior ut Sol,) where let us note a kindred term *exTOLLO*. In the Teutonic Dialects we have TELG, (Germ. and Dutch,) *Surculus*, *TEELen*, (Dutch,) “To beget,

“ engender, generate, procreate,” and various other kindred words, which it is not necessary to produce. In Arabic طالع TALIA means “ Arising, “ appearing, *Breaking forth*, being born, or produced, the Dawn,” &c. طلع TELA means “ A branch of a palm tree; also the buds, flowers “ and fruit.—A Prospect.—TELIA, High, Tall,” &c. where we note the kindred term TALL; the next word to which in Mr. Richardson’s Dictionary is طلة TELAT, “ Aspect, face, countenance, appearance.” Here again we are brought to a Welsh word TAL, which Mr. Owen thus explains. “ That is over, that tops, that is fronting, or upon; “ a front; the forehead.—Towering, TALL.” Hence is derived *Taliesin*, which means *Fair Front*. In the names of places, says Mr. Owen, TAL answers to *End* in English, and hence we see the origin of the Greek TEL-os, (Τελος, Finis.)—To the familiar Welsh word MANZAIL belongs, I cannot doubt, the familiar Welsh name MANSEL; and we shall surely be surprized to find, that a surname common to the Welsh Language should exist in an Arabic word. I cannot but consider the coincidence between the Welsh and Arabic Languages, in the example, which I have here exhibited, as most striking and singular.

Before I conclude this Preface, I think it necessary to inform the Reader, who may feel some interest in the fate of these Etymological Enquiries, that three other Volumes are now ready for the Press, which would equal in magnitude the present Volume, and which unfold three Elementary Characters C, D, G, &c.} N.—C, D, G, &c.} M, B, F, &c. and B, F, M, &c.} N. I have made likewise considerable progress in illustrating the Elementary Character B, F, M, &c.} R, which a few months of health and leisure would perhaps enable me to compleat in the same ample form, which I have adopted in the other Volumes. The necessary collections are moreover already made for the purpose

of unfolding the remaining Elementary Characters; but on the fate of these materials I dare not entertain any hopes, or form any conjectures. Time is hastening forward in its course, and my health no longer permits me to be occupied in these pursuits with the same perseverance, which I was accustomed to exert in days more propitious to study and meditation. Still however perchance something may be performed, and the broad outlines may still be drawn of the Elementary Characters, which now remain to be discussed, in such a manner, that the whole System may be pourtrayed, though some portions of the tablet may appear in forms, less finished and compleat.

To the Syndics of the University Press the Author is indebted for the same patronage, which they were pleased to bestow on the former Volumes, and which he acknowledges with the same feelings of gratitude and respect. It affords a source of reflexion most touching to the mind, when it is our fortune at the decline of life to associate ourselves in the same good cause of Letters with the venerated spot, where the *ardor* first stole upon us in the days of our youth, and where all our Literary feelings and friendships were formed, fostered, and matured.

WALTER WHITER.

HARDINGHAM PARSONAGE,
Norfolk, April 13, 1825.

Words under the form

B, F, P, V, W. } C, D, G, J, K, Q, S, T, X, Z. } *l, m, n, r.*

(That is, Words having one of the Labials B &c. for the first Consonant, and
C &c. for the second, with *l* &c. sometimes annexed for the third,)

are to be referred, directly or remotely,

To Terms under the same form, signifying the Earth, Ground, Soil, Dirt, &c.

which Terms are found particularly to contain

The idea of the Low Spot, the Watery, Muddy, Bog Spot, or Matter.

such as

BOG, PASH, PEAT, PUDDLE, PIT, BASE, BOTTOM,

&c. &c. &c.

S E C T. I.

B, F, &c. } C, D, &c. | l, &c.

WORDS expressing the *Ground, Earth, Land, &c.* in general; as likewise those, which relate to the same spot, when considered as the *Low, Inferior Spot*, as the PEDON, (Πεδον, Solum,) Boden, (Germ.) BOTTOM, BASE, &c. (Eng. &c.)—Terms directly connected with these words, which contain the original idea of the PUDGE, *Low spot*, as aBYSS, (Eng.) aBUSS-os, us, (Gr. Αβυσσος, Lat. *Abyssus*,) PIT, (Eng.) FOSSA, (Lat.) &c. &c.—Words, which relate to the *Ground*, the BASE, PEDON, (Πεδον), &c. as expressing motion on its surface, by the member, appropriate to that action, as PASS, PAD, (Eng.) PATEO, (Πατεω, Calco,) FOOT, (Eng.) PES, PEDIS, (Lat.) POUUS, PODOS, (Πους, Πodos,) &c. &c.—Words, which relate to the *Low-Inferior, BASE Spot*, or to the *Foul, PUDGE, Spot or matter*, signifying ‘What is *Low or Inferior*, What is *Depressed or Reduced* to a *Low* state, what is BASE;’ as likewise ‘What is *Foul, Filthy, Vile*; What is in a state of *Dissolution*; What is *Weak, Decayed, &c.* as BAD, PUTRID, FETID, FADED, &c.; (Eng.) PUTRIDUS, FÆDUS, FÆTIDUS, (Lat.) &c.

IN MY arrangement of the *Elementary Characters*, under which the Terms in Language may be disposed; I have observed, that the union of any of the following Labials B, F, P, V, W, as the first Consonant, and one of the letters C, D, G, J, K, Q, S, T, X, for the second, as BC, BD, &c. FC, FD, &c. may be considered as forming a distinct and separate Radical.—(Prelim. Dissert. p. 105.) I have observed likewise, that though the Labial M is perpetually commutable with the other Labials at the end of a word, yet at the beginning of a word the M appears to be somewhat distinguished from the rest by a barrier of separation.—(Prelim. Dissert. p. 18.) Still, however, the two forms BC &c. and MC &c. may be considered as familiarly passing into each other in the same series of words, and they are so intimately allied, that they might have been discussed in the same portion of my work, if the abundance of the Terms, under each of these forms, did not render a separation necessary for the convenience of a due and orderly arrangement.—The Race of Words under the form MC, MD, &c. receive their force, as I imagine, from such terms as MUD, MUCK, &c. and we may adduce the following words, as exhibiting a general idea of the force and spirit of this Elementary Character; MUD, MUCK, &c. ‘To MUTE,’ MUCUS, MATTER, MATERIA, MUCEO, MOIST, MADEO, MUDAO, (*Mυδαω*, Nimio *Madore Vitior, Putresco*;) MOSS, MUSH-room; MASH, sMASH, MACERO, MASSO, (*Μασσω*, Subigo, Pinso,) MIX, MISCEO, MIGNUO, (*Μιγνυω*.)—MASS, MASSA, MAKE, MACHINE, MACHINA, MECHANIC, (*Μηχανη*.) iMAGE, iMAGO, &c. &c. We here see the MATTER of MUD, in its various states, and under the various ideas which we may conceive annexed to it, as of being *Foul*, as being in a *Watery*—*Soft*—*Dissolved*—*Mingled* state, as being in a state of *Consistency*, of a *Plastic* nature, &c.

In this portion of my work I shall consider the Elementary Character B, F, P, V, W, } C, D, G, J, K, Q, S, T, X, Z, as BC, BD, &c. FC, FD, &c. The Letters *l, m, n, r*, will frequently be found annexed, as mere organical additions to the second Radical Letter, without imparting any force to the Element; as BC*l*, BC*m*, BC*n*, BC*r*, &c. I shall consider likewise, in this portion of my work, the Race of Words, which appear under the forms above recited with the Letter *s* preceding the first letter of the Radical, as *s*BC, *s*BD, &c. *s*FC, *s*FD, &c. &c. as *s*PIT, *s*PATTER, *s*PITTLE, *s*PADE, *s*PATULA, &c. The *s* is an organical addition, which does not alter the sense of the words under the more simple form. It is a received notion, among the Philological Grammarians, that the *s* is a letter which expresses *Dispersion*, *Commotion*, &c. and I have no objection to the hypothesis, that the *s* became prefixed to the first letter of the form PD, &c. as *s*PD, &c.; under this impression. The Labials have likewise been supposed to have a power of expressing *Soft* matter, whatever may be the source from which that power was originally derived. If any Theorist therefore should be desirous of maintaining, that the Elementary form BS, PS, &c. was originally applied to PASH matter from an impression of the force of the Labials P, B, &c. and of the *S* with its cognates *s*C, *sh*G, &c. conveying, in a separate state, the same idea, I can have no objection to such a notion nor to any Hypothesis of this kind. Such an Hypothesis, indeed, will not assist us in discovering a single fact belonging to Language; but it will not disturb any fact, which may be discovered from any other source; and I suggest it merely for the benefit of those, who are desirous of penetrating into the regions of Theory, where every thing may be supposed, and nothing can be known. The Enquiries pursued in this Work are employed on Language, when it appears in that state, which is capable of becoming an object of discussion, in the discovery of intelligible facts, such as the present Volume will exhibit in the most marked and unequivocal characters.

The spirit of the Elementary form MC, MD, &c. will be duly represented to us by the English word MUD, but it unfortunately happens, that we have no word in familiar use, belonging to the Elementary

Character BC, BD, &c. which corresponds with so intelligible a term as *Mud*. Skinner has inserted in his Lexicon the term *PODGE*, which he compares with the Latin words *Fossa* and *Puteus*, and with the German *PFUTZE*, which my Lexicographer explains by “a *PUDDLE*, Lake, Slough, Plash, Quagmire; Hollow *PIT*;” and which is a term fully expressing the sense of the Elementary Character BC, &c. The term *PODGE* exhibits the same sense as that which we see in *Hodge-PODGE*, and I think that in vulgar language this word as applied to *Mud* matter is generally expressed under the form *PUDGE*, which appears to bring us more directly to *PUDDLE*. In the word *PUDDLE* we seem rather to have the idea of *Watery* Matter, but in *PODGE* or *PUDGE* we have the sense of *Mud* in its more *Consistent* state, and therefore this term may be applied, when we regard *Mud* Matter, or the *Dirt of the Earth*, under its various properties, of a *Lumpy* a *Sticky* and *Plastic* state. If the form *PUDGE* should not be so familiar to the ears of the Reader, as a colloquial term, he will perfectly feel its force from the meaning of *PODGE* in *Hodge-PODGE*, and the impression, which he will receive from the remembrance of the kindred terms *PASTE*, *POTTAGE*, *PUTTY*, *PUDDING*, &c. But though we have no word belonging to our Elementary Character BC, &c. which is received and accepted in written Language, corresponding in sense with *Mud*; yet the Reader, if he pleases, may consider *PODGE* or *PUDGE*, as a quaint colloquial term formed from the *sound*, in order to represent from a strong impression the general idea belonging to various familiar words, attached to the Element PD, without containing the precise idea of any of those kindred words—such as *PUDDLE*, *PASH*, *PASTE*, *POTTAGE*, *PUTTY*, *PITCH*, &c. &c. I shall therefore for the purpose of a familiar and impressive representation of the Elementary idea adopt perpetually the term *PODGE* or *PUDGE*, and I shall venture likewise sometimes to apply the term as a verb. Under this idea we shall see, that *To PASH* is nothing but *To PUDGE* to Cast, or scatter about the *PUDGE*, or *Dirt*. We are not to understand from the above representation of the force of the Element, that the idea of *PUDGE* matter will be perpetually exhibited in the meaning of that great race of

words, which the Element comprehends; yet we shall still find, by a diligent enquiry into the original sense of the various Terms, which appear under this Elementary Character, and by a careful comparison of these Terms with each other, that such is the prevailing-fundamental idea, which pervades this Race of Words, through the whole compass of language.

The difficulty of arrangement for ever presents itself in discussions of this nature, and though different modes might be adopted, which would conduct us to the same series of facts; yet I imagine, after the most mature deliberation, that the following arrangement will be found as commodious and impressive as the state of our materials is capable of affording.—In the *First Section*, I shall consider that Race of Words, which express the *Ground, Earth, or Land* in general; the PEDON, (Πεδον), and likewise the *Ground*, when considered as the *Low Inferior Spot*, the BODEN, (Germ.) BOTTOM, BASE, &c. In detailing such words we shall perpetually recur to those Terms which contain the more original idea of the *Low-PUDGY Spot*, as aBYSS, BUTHOS, (Βυθος,) PIT, FOSSA, &c. &c. In this Section I shall consider in a separate article those terms, which relate to the *Ground*, the BASE, PEDON, (Πεδον), as expressing motion upon its surface, by the member appropriate to that action, the FEET, as PASS, PAD, PATEO, (Πατεω, Calco,) FOOT, &c. PES, PEDIS, POUS, PODOS, &c. (Πους, Πodos). In another article of the same Section will be unfolded those words, which relate to the BASE or *Low Spot*, to the PUDGE Spot or matter, as denoting ‘What is *Low or Inferior*; What is *Depressed*, or reduced ‘to a *Low state*; What is BASE,’ &c. and as signifying, ‘What is *Foul, Filthy, Vile*, or BAD;’—What is in a state of *Dissolution*;—What is ‘*Weak, Decayed*,’ &c.; as BAD, PUTRID, FETID, FADED, (Eng.) PUTRIDUS, FÆDUS, FÆTIDUS (Lat.) &c. &c.—In the *Second Section* I shall consider that race of words, which express BOG, or PUDGE matter, as BOG, PUDGE, as likewise those words which denote ‘What is of a BOG, or PUDGE kind, form, or consistency, as BOTCH, BATCH, PASTE, PUDDING, &c. &c. Among the terms, which express matter in a BOG or PUDGE state, I shall examine the words which relate to *Watery*

8. B, F, P, V, W. } C, D, G, J, K, Q, S, T, X, Z. } *l, m, n, r.*

matter, or *Water* in general, as BODA, (Russ.) BEDU, (Βεδυ, υδωρ Φρυγες,) WASH, WATER, UDOR, (Υδωρ, Aqua.) &c. &c. We see that in WASH, &c. the force of the Labials B, F, &c. has become weak, or has disappeared; and this will lead me to consider those terms under the forms VC, WC, &c. ^C, ^D, &c. which more directly attach themselves to the form BC, &c. as WASH, &c. AQUA, (Lat.) the Celtic terms for *Rivers, Waters*, &c. ISC, USC, OX, &c. &c. WAG, WAGGLE, VAGOR, (Lat.) WEAK, WAX, EIKO, (Εικω, Similis sum, cedo,) OICHOMAI, (Οιχομαι, abeo, pereo, dissipor). This article will supply to us a curious theme of discussion, where we may expect to encounter some difficulties; as the subject will oftentimes appear to become embarrassed, when we approach to those confines, at which different Elementary Characters pass into each other; though in their general operation they may be justly considered, under one point of view, as producing distinct and separate Classes of Words. Since, therefore, many of these words have thus assumed a different Elementary Character, I shall not interrupt the regular order of my Enquiry, which relates to the Radical form BC, by introducing this discussion into the main body of my Work, but I shall reserve it for a separate and final Section. In another article of my *Second Section*, where I examine words expressing matter of a PUDGE consistency, I shall detail those Terms, which are derived from PUDGE matter, as Clay &c. when considered as of a *Plastic* nature, and which relate to *Form, Figure, Shape*, as POTTER, (Eng.) FACIO, FIGULUS, FIGURA, (Lat.) FIGURE, &c. &c.

The *Third Section* will contain those terms, which signify *To Rise* or *Swell* up—the *Rising* or *Swelling* object, form, &c. and which receive their force, as I imagine, from the idea of BOG or PUDGE matter, *Rising, Swelling, Puffing, Bulging* out, up, &c. as BOTCH, ΡΟCΚ, &c. &c. This idea is applied to various purposes, and we shall accordingly find different sets of words, with various meanings; as Terms, which denote *Plants* and *Herbs*, in their *Swelling* state, as BUD, &c. Terms which signify ‘*To Bend*,’ from the *Swelling out* Curve form, as BOUGH, BOW, BUGEN, (Germ.) &c. &c.—Terms of *Terror*, from the idea of the *Swelling out*, large appearance, attended sometimes with the notion

of *Agitation, Commotion*, as *BUG-Bear*, belonging to *BIG*, &c.—Names of BORS, Children from the *Swelling out, Plump, Lumpy* form, as *BOY, PAIS*, (*Παις*,) &c. These terms for BOYS we shall find to be often entangled with the words, which denote something *Little, the Little, Squabby, Lumpy* thing, as we express it; and this will bring me to the consideration of those words, which express *Minute* objects, as referring to the *Little Lump, Mass, Piece* of Dirt, &c. as *PIECE*, &c.—Terms, which are derived from the *Swelling out* appearance of the *PUDGY* object, when applied to the state of animate matter from nourishment, as *FAT, FEED, FOOD*, &c.

The *Fourth Section* will contain an examination of those words, which convey the idea expressed by such terms as *PASH, PUSH, POKE, PIKE, sPIKE, PITCH, PUT, inFIX, FIX, PAT, PATER, BEAT, BATTER*, &c. which I conceive to be derived from the action of *PASHing, PUSHing, Fixing, PUTting, PATERing*, &c. *amongst, about, up, into*, &c. *PASH, PUDGE, or BATTER-like* matter; so that *To PASH, PUSH*, &c. mean nothing but '*To PUDGE*,' (if I may so say,) *about, into*, &c. '*PUDGE-matter*.' This examination will divide itself into two parts, in one of which I shall more especially consider those Terms, which relate to the sense of *PUSHing, POKing, inFixing, Fixing*, under the idea of what we express by *Sticking* into any thing, or together, as into or amongst *Sticky* or *PUDGE* matter, in a state of *Consistency, Tenacity*, so that an object may remain *inFixed*, or *Fixed*. In the other part I shall consider those words, which relate to the action of *PASHing, PUSHing, BEATING, BATTERing*, where the idea of *Fixedness* does not appear, but rather that of making some *Impression* or *Impact*, by *Sticking* into, at, upon, &c. with various degrees of force, sometimes attended by the effects of *Agitation, Dispersion, Commotion, Violence*, &c. Under this part I shall produce the terms, which relate to *Haste, Bustle*, &c. derived from the *Agitation* of *PUDGE* Matter; and likewise those terms, which express *Noise*, and which are intimately blended with the Words relating to the action of *PASHing, or PATERing*, &c. against *PASH, PUDGE* matter. The *FIFTH Section*, as I before observed, will contain the words under the form *VC, WC*, &c. &c. as likewise kindred

words, under other forms, connected by the process which I have already stated; as WASH, WATER, UDOR, (Υδωρ,) Aqua, the Celtic terms Isc, Osc, &c. relating to Water, or OOZE matter. We perceive how the ideas, which I have arranged under different divisions of my enquiry, pass into each other, and that in many cases the separation has been adopted only for the purposes of convenience and facility, in detailing a variety of Words. We perceive moreover, that, although these divisions have been adopted, it will be a part of my duty, on many occasions, to repeat under one division the Terms, which are discussed in another; as the same Word, in its different turns of meaning, may be directly connected with various other Words, which belong to different trains of ideas. In this repetition of Words, accompanied by a due comparison with other Terms, especially when those Words express the more prevailing sense of the Element; the great force and spirit of my argument will be found to consist.—I must again impress upon my reader, that our colloquial term PODGE or PUDGE will be perpetually adopted in the course of my discussions, as the most appropriate and convenient term, which appears in our Language, for the purpose of explanation. It is not, however, to be imagined that when this explanatory term, is adopted, I am desirous of adjusting the degree of affinity, which may exist between that peculiar Term and the Word to be examined; but that I adopt it only for the purpose of expressing the *General Fundamental sense*, which prevails through the Elementary Character. The nature of the arrangement, and the mode of unravelling the question, under its various bearings and relations, can be understood only, when the examples themselves pass under the view of the Reader, and I delay not to lay before him a great body of facts in the formation of Language, which were before altogether unknown, and which, as I confidently trust, will afford to the enquiring mind a conviction, most direct and irresistible, such as was not to be expected in an enquiry of this nature.

TERMS relating to the *Ground, Earth*, and to the *Low, Inferior*,
PUDDGE Spot, &c.

PEDA, PEDON, PAIS, PEAT, VESTA, &c. (Gr. Fr. Eng. Lat. &c.) VASOO Deva. (Sans.) the Goddess of the Earth.	POTAMOS, (Gr.) the <i>Bottom</i> , or BED of a River.
PAGUS, VICUS, WICK, WICH, &c. (Lat. Eng.) a Village, Town, &c.	BATHUS, BOTHROS, BUSSOS, aBUSSOS, aBYSS, aBYSME, &c. (Gr. Eng. Fr. &c.)
BOTTOM, BODEN, PUTHMEN. (Eng. Germ. Gr.)	VADUM, WADE, &c. (L. Eng.)
BASE, BAS, BASIS, &c. (Eng. Fr. Gr.)	FATHOM, &c. (Eng.)
	PUTEUS, FOSSA, PIT, &c. (Lat. Eng. &c.)
	PFUTZ, (Germ.) <i>Puddle, Bog, Pit</i> , &c. &c. &c. &c.

In this article of the *First Section* I shall consider those words, belonging to the Element BD, &c. which express the *Ground*, or *Earth* in general, the PEDON, (Πεδον, Solum,) and particularly, when considered as the PUDDGE Spot, the BASE, or BOTTOM, &c. &c. as we shall find, that the more original idea perpetually presents itself to our view, under every portion of our arrangement.—Though the Greek PEDON, (Πεδον, Solum, Terra, Humus,) denotes the *Ground* in general, yet we find that this word and its derivatives recur to the more primitive sense of the *Low Spot*, when they denote a *Plain-Flat* country, (Πεδονδε In Solum, in Terram, in Campum, Πεδιον, Campus, Planities, Πεδινος, *Campestris*, Planus.) In the following application PEDION (Πεδιον) is brought to the original idea of the PUDDGE or BOG. Diodorus Siculus (l. 18.) describes a part of Ægypt thus, Τα δ'ερημος περιεχει καὶ Πεδια τελατωδη τα προσαγορευομενα βαραθρα, Quædam loca circumdant desertum et *Campi Palustres*, qui vocantur *Barathra* vel Voragines, I shall shew, that the explanatory Latin term *Campus* denotes the *Swamp* for the same reason, and that the names of the Boggy country here described the *Gyp* in *ægyptus*, and the *Chem* in *Chemia*, another form of the name, is the *Swam, Swap*, or SWAMP Land. In Hesychius we have another form of the term PEDON, (Πεδον,) as PEDA, (Πεδα,) In English PEAT relates to the *Ground*, as denoting the *Marshy*

Spot. The Spanish and French PAIS, the Italian PAESE, with their derivatives *Paisan, Peasant*, &c. (Fr. Eng.) have been referred to PAGUS, *Paganus, Pagan*, &c. &c. The Latin PAGUS does not belong to PEGE, (Πηγη,) as some have imagined, because a village consisted of people possessing a common *Fountain*, but because they both denote the PUDGE Spot, as of *Land* or of *Water*. Some of the Welsh Lexicographers have produced as parallel to the French *Pais* their term PEYS, signifying likewise 'A Country.' The next word to this Welsh term in the Dictionary of Mr. Richards is PEYTHIN, which he explains by *Matter*, where we are brought to the more original idea.—The Latin VICUS is another form of PAGUS, and this form brings us to such terms as WICK, WICH, &c. in our names of Towns, as *War-wick, Nor-wich*, &c. The WIC is referred to the more original idea, when it relates to a situation in a *Washy* Spot, or by the *Water* Side, "Portus, Sinus Maris," as Lye explains the Saxon Word; and hence we have the term in its true sense in such names as *Ber-wick* upon *Tweed*, *Green-wich*, *Har-wich*, *Ips-wich*, &c. In the Latin VESTA we have the Goddess of the *Earth*, which becomes ESTIA in Greek, (Εστια,) where we may see how the forms VS and ^S pass into each other. These words are applied in their more original sense, when they relate to the *Low Spot*, the *Hearth*, *Foundation*, or *BASE*. In Sanscrit VASOO Deva is the Goddess of the *Earth*. In Mr. Shaw's Galic and Irish Dictionary we have the following names for the *Ground*, &c. FAICHE, "A Field, green." FAITHICHE, FAITH, "A Field." FAITHEIMID, "A Field, green." FATH, "A Mole, a Field." FATCHE, "A Green." FICH, "A fee Farm,"—"A Country Village or Castle." FIOCH, FITH, FIADH, "Land." FOD, "A Clod of Earth, Glebe, Soil, Land, a PEAT," and in the same column of the Dictionary I see "Fiochall," "Dirt, Filth, Corrupt Matter." FOID, "A Turf, PEAT." FOIGHIN, "A green Plat, or Mead," &c. &c. The sense of PEAT, and of the *Green Spot*, is attached to the original idea, and we shall be reminded of the Greek PISOS, (Πισος, Locus Humidus et irriguus, Hortus, Pratum,) where we are directly brought to the PUDGE Spot. Among the terms for *Pratum* in Lhuyd are the Cornish words BIDHEN, BYDHIN, who has produced

likewise the Irish *Faighne*, *Faithche*, by which he means, I imagine, two of the words which I have produced.

The form PEDON, (Πεδον,) directly connects itself with the Cornish BIDHEN, BYDHIN, and the German BODEN, sometimes written BODEM, which signifies "The *Bottom*, Ground, Floor, Soil," where let us note the kindred English term BOTTOM. Wachter has referred the German BODEN, in its senses of *Fundus* and *Profundus*, to PEDON, (Πεδον), PUTHMEN, (Πυθμην,) PODAMME, (Glozz. Pez.) Fundum, and the English BOTTOM; and he sees, moreover, that such terms belong to "PEDDEN Calcare. Nam BOD est locus calcandi, sicut BEDD locus jacendi." BATHUS, (*Bathus*, *Profundus*), BODDI, (Welsh,) Mergere, and Mergi, and the French BAS. He supposes, moreover, that PADUS the River *Po*, the Sinus BOTHNICUS, the Country BOTHNIA, the BODENSEE, (Lacus *Profundus*), all belong to these words, and denote "quod est *Profundum*." It is marvellous, that he did not produce among these words the Greek POTAMOS, (Ποταμος, *fluvius*), which means, as we now see, the *Low Spot* or Channel, the BOTTOM or BED in which the River flows. In this phrase, "The BED of a *River*," the term BED is brought to its original spot and primitive idea. In Scotch we have the form BODDUM, which denotes a BOTTOM, Hollow, Valley. The English Etymologists under BOTTOM have likewise justly reminded us of the Greek BOTHROS, BOTHUNOS, and BUTHOS, (*Bothros*, Fovea, scrobs, *Bothynos*, idem, *Buthos*, Gorges, *Profundum*), which bring us to BUSSOS, *aBUSSOS*, *aBYSSUS*, the *aBYSS*, (*Βυσσος*, Fundum, *imum maris*, *Αβυσσος*, *Abyssus*.) In BATHUS, BATHOS, (*Bathus*, *Bathos*), we have the simpler form, and in BATHMIS, BATHMOS, (*Bathmus*, gradus, *Basis*, *Bathmos*, gradus, limen,) we have the form BTM, the BOTTOM. Nathan Bailey explains BOTTOM by "The Ground of any thing; a Blossom or Bud," in which latter sense it denotes the *Swelling up* substance, as of Soft Bog Matter.—A BOTTOM of thread, "*Glomus fili*," is referred by Skinner to the French *Boteau*; where we have only to ask, whether it denotes the *Swelling up* substance, or means Thread wound about something, as about a BOTTOM or Base. In Arabic BETIH, and BETEN, بطح بطح occur in the same opening of Mr. Richardson's Dictionary, as signifying respectively "*Low Lying*,

Muddy Grounds,”—“*Low Ground*.” In the French and Scotch terms for the *aByss* or gulf, we have the form BSM, BSN, as *aBysme*, *Abîme* (Fr.) BISM, BYSYME, BISNE, BISINE, as Dr. Jamieson represents them. In Welsh *aFWYS* is “a precipice, a bottomless gulph; the deep,” which Mr. Owen has referred to *Pwys*, ‘the state of being put *down*, &c.’ The term *BASON*, with its parallels *Bassin*, (Fr.) *Becken*, (Teut. Belg. &c.) *Bacino*, (Ital.) *Bacia*, *Bacin*, (Span.) must, I think, be directly referred to these words, as it appears to be used in its original sense, when we talk of “Water in a Canal or *BASON*,” and the French *Bassin*, &c. has a similar meaning of a Reservoir of *Water*. I shall produce in a future page a Race of Words denoting *Vessels*, which have probably been derived from different senses. In Spanish *BACIN* is particularly applied, as the French term sometimes is, to the Pan of a close-stool, where we approach to the original idea. In my Spanish Dictionary I see, as an adjacent term, *BACHE* “A mirey place in a road,” and the term *BAS*, *BASE*, in French, a *Low* place, will shew us the spot from which *BASSIN* is derived. The *BASSINOIRE* belongs to *BASSIN*, and the *BASSON*, the *BASSOON*, refers to the *BASE* note. The term *BASANE*, “Tawny, sun-burnt, of a swarthy complexion,” means the *Dark* colour, like that of *Dirt*, the matter on the *Bas Spot*.

The term *Bosom* with its parallels produced by the Etymologists, *Bosm*, (Sax.) *Boesem*, (Belg.) *Busem*, *Busen*, *Buse*, (Germ.) *Sinus*, *gremium*, so directly connects itself with the form *BOTTOM*, that we must conceive these terms to belong to each other under the idea of the *Deep*, *Sinking* in Spot. The explanatory word *Sinus* signifies “The Hollow of any thing,” and R. Ainsworth has explained it in one sense, by “The *Bosom*, or gulph of the Sea,” where we have the true sense of the word *Bosom*, and this is the idea annexed to the German *See-BUSEN*, “*Sinus maris*,” as Wachter explains it.—In *BATHU-Kolpos*, (*Βαθυκολπος*, *Profundum Sinum habens*,) we observe a similar image, and here the *BATH* and *Bos* in *BATHUS*, (*Βαθυσ*,) and *Bosom* belong to the same Element and idea. Wachter observes, that the Anglo Saxons use *Bosm* and *FÆTHM* in the same sense, and he remarks moreover, that those, whose ears have been used to the changes of letters, will

easily understand, how one may arise from the other; though he is far removed from any knowledge of the origin of the words; as he derives FÆTHUM, from *Fassen* or *Fatten* Capere. He cannot help, however, perceiving, that these words have some affinity with BESSA, (Βησσα, Convallis.)—In the following passage Bosom means no more than BOTTOM, “When I strike my foot upon the Bosom of the *Ground*, rush forward.” (King John, Act 4. S. 1.)—BEESOM, with its parallels BESM, (Sax.) *Basem*, *Besen*, (Germ.) *Bessem*, (Belg.) *Scopa*, means that, which sweeps the BOTTOM or *Ground*. Skinner has arrived no nearer to the origin of this word than the Latin *Verso*; but Wachter derives it from *Butzen*, Mundare; which is a very probable conjecture, and which I reject only because the forms of BEESOM and BOTTOM appear to connect themselves so directly with each other. I shall shew that *Butzen* means “To remove Dirt or PUDGE.”

The Latin VADUM, “A ford, or shallow place in a river, where one may go over on Foot. The Sea. Also a BOTTOM,” belongs, we now see, to these words BOTTOM, &c. and means the Spot through which you WADE in passing through a *Water*.—In these terms the sense of the *Watery Spot* is comprehended under the idea of the Ground or BOTTOM. WADE occurs in various Languages, *Wadan*, (Sax.) *Wuden*, &c. (Belg.) *Wadten*, *Watten*, (Germ.) &c. which are produced by the Etymologists. We cannot but see how WATER connects itself with WADE, which will be more fully illustrated in a different place.—The adjacent term to WADE in my Dictionary is WADDLE, which is derived from the unsteady motion in passing over WASHY—Marsh Land. VADO, we know, directly belongs to VADUM, and it is understood, how VADO connects itself with the English terms WADE and FADE.—The Latin FASTIGIUM seems to belong directly to the BOTTOM, &c. and R. Ainsworth has explained it in one sense, by “The BOTTOM, or Depth, as of a *Pit*.” This may be the original idea, and the sense of *Height* may be derived from it. Hence it may be, that FASTUS and FASTOSUS relate to “*Haughtiness*, pride, arrogance, &c.,” as R. Ainsworth explains the former word, where *Haughtiness*, brings us to *Height* for a similar reason. Under this idea, *Fastigium* and *Fossa* directly belong

to each other, “Forsitan et *Scrobibus* quæ sunt FASTIGIA quæras;” or as it might have been expressed by kindred words “Forsitan et Fossis quæ sunt FASTIGIA quæras.”

The English term FATHOM, FADOM, as Skinner expresses it, with the parallel words *Fæthm*, (Sax.) *Fadem*, (Germ.) &c. *Vadem*, (Belg.) “Mensura sex pedum, Belg. *Vademen*, utrâque manu expansâ metiri,” are only different forms of BOTTOM.—This relation has not been perceived by the Etymologists, though Skinner cannot help seeing that these terms, in the sense of a measure, have some relation to the Greek σΠΙΘΑΜ-ε, (*Σπιθαμη*, *Spithama*, spatium inter pollicem et minimum digitum expansum.) In the English term “To FATHOM the *Depth* of any thing,” the original sense of *Depth*, as relating to the *Low Watery Spot*, “To Sound the BOTTOM of a Water,” is fortunately preserved; and we see, how the sense of the *Measure* in general is derived from it. But in the Greek word this application of the idea of *Measure* is lost, and unless the parallel terms to it had existed, we should in vain have endeavoured to discover its original notion, and to connect it with the sense of our Elementary Character.—Wachter has two articles, in one of which FADEM, FADEN, denotes the *Measure*, and in another *Filum*. Though he does not refer them to each other, he derives both of them from *Fassen*, *Capere*. The term FADEM, the Thread, might have originally denoted the FATHOMING *Measure*, or *Line*, and then a Line or Thread in general; yet whatever may be their point of union, we cannot doubt that by some process they belong to each other. Wachter, under the term denoting the *Thread*, cannot help observing, “Mira interim convenientia est inter frustum vocis Πεδον,” PEDON et FADEN. But there is another article, in which FADEN occurs, where it actually denotes the *Watery* BODEN or BOTTOM, “FADEN *Nass*, alia dialecto BAD-*Nass*, h. e. Madidus tanquam ex balneo, sicut PFUTZ-*Nass* Madidus tanquam ex palude,” where let us note the kindred term, BAD, the BATH, and PFUTZ, which my Lexicographer, as I before observed, explains by “A PUDDLE, lake, slough, Bog, splash, quagmire, hollow PIT.” The words preceding and succeeding this term are PFUSCHER and PFUY, the former of which my author explains by “A Spoil-trade, Bungler, Huddler,” that is, the

person, who *Muddles* a business, as we express it; and the latter by our corresponding interjection *Fy*, which seems to mean the *Foul*—*PUDGE* thing, or as it is expressed in Latin, by a kindred term *Proh!* *PUDOR!* Whether the Elementary form PD, &c. is derived from the simple Labial form P^A, B^A, &c. must be considered on another occasion. Remote as the Greek *FATNE*, (*Φατνη*, *Præsepe*,) the Manger, appears from the sense of these words; and however probable the conjecture of some may appear, who derive it from *FEED*, &c. yet still, as I imagine, it must be referred to the words before us, the *FADEN*, &c. under the idea of the *PIT*-like Spot, the *Hollow*, &c. The Greek *Φατνη* is explained by “*Præsepe, Laquear, sc. in Præsepis formam excavatum. Sed Φατναι vel Φατνιαι—sunt etiam loculamenta dentium,*” and the term *FATN-omata*, *Φατνωματα*, is explained by “*Lacunaria, Laquearia.—Φατνωμα, Mandibulum. Ph. Alveolus dentis.*” We here see that one sense of these words is that of the *Sockets*, or *PITS* of the Teeth, which in Latin are called *Alveoli*, belonging to *Alveus*, “The Channel or BOTTOM of a River,” and in the sense of *Lacunaria*, we are directly brought to the *Lacuna*, “A Ditch, wherein water standeth, a *Puddle*, or Dike; a furrow, a trench for a drain,” to which belongs the word *Lacuno*, “To *PIT*, to fret, to chamfer, to gutter, to work with fret work.” It is acknowledged that *Laquear*, the High vaulted fretted Roof belongs to the *Lacuna*, the lowly Ditch, and the *PIT*, *PUDDLE*, &c.; and thus we at once see, in the commencement of our enquiry, how the humble objects of the *PIT*—the *PUDDLE*, &c. &c. may supply the names for things, which are apparently most remote from so lowly an original. This sense of *Laquear*, the *High* vaulted Roof, &c. as referred to *Lacuna* will again shew us, how *FASTIGIUM*, *FATHOM*, and *BOTTOM* may belong to each other.

In Welsh *PRD* signifies “That sinks in or falls, a *PIT*, a snare, “danger,” as Mr. Owen explains it,—*PRdaw*, “An oozing fluid; a quag; “a well, or spring,” which shews the genuine idea, and which brings us to *Puteus*, &c.—*PRdu*, “To Sink; to cause a sinking; to form “a snare, to create danger; to endanger; to become dangerous.” The preceding term to this in Mr. Owen’s Dictionary is *PRDRU*, “To rot,

“to *Putrify*, to corrupt,” which under other forms is *PWD*, *PWDR*, *PODYR*, “A Rot; the Rot in Sheep; Rotten, corrupt, *Putrid*, — *Powdery*, “Mouldering,” where let us mark the term *PUTRID*, attached to the Latin *PUTRIDUS*, and *POWDER*, which brings us to *POUDRE*, (Fr.) and observe, that the French word does not belong to the form *PL*. We here see, how *POWDER*, which denotes *Dust* in general in its dry state, is yet derived from the prevailing sense of the Element,—that of *PUTRID*, or *PUDGE* Matter.—*Fossa* is the ditch, to which we know there is a verb attached *Fodere*. In Welsh *Fos* is “A Ditch, a mote, a trench,”—*Fosi*, “To make a trench or dyke,” and *Fosawd*, “A gash; a stroke, or cut, with a sword,” the sense of which latter word agrees with the use of *Fodio*, “To Stick or stab,” and *Fodico*, “To pierce or bore.” In Mr. Shaw’s Galic and Irish Dictionary we have *PIT*, which he explains by “A Hollow, *PIT*,” and to this he adds another sense, corresponding to that of the Italian *Fossa*, which John Florio explains in one part of his interpretation by “*Pleasure-PIT*, Nonny Nonny,” &c. where the commentators on Shakspeare will mark *Nonny Nonny*, which they at present only imperfectly understand. Adjacent to the term *Fossa* in John Florio’s Dictionary I see “*Fosca*, “Duskie, glomy, thick, and darke, mistie, Foggy,” &c. which belongs to the *Fossa*, and means what is of a *Dirt* hue. The parallel terms we know are *Fuscus*, which brings us to *Fucus*, the daub, *FUKOS*, (*Φυκος*,) the Daub, and *FAIOS*, quasi *FAJ-os*, (*Φαιος*, *Fuscus*.) Let us mark another kindred term in the explanatory word *FOGGY*. The Latin *Fucus*, the Drone, is the *Vile* Sluggish Creature.—The term *PIT*, *Lacuna*, with its parallels produced by the Etymologists *Pit*, *Pitt*, (A. S.) *Pet*, *Put*, (Belg.) *Puzze*, (Fr. Th.) *Puit*, (Fr.) *Pozzo*, (Ital.) *Puteus*, (Lat.) &c. belongs to this race of words denoting the *Low* Spot, and in the sense of a Well we unequivocally see the idea of the *Watery*, or *PUDGY* Spot. The Etymologists have justly reminded us of *BUTHIOS*, (*Βυθιος*, Pro-*(fundus)*,) and *POTIZO*, (*Ποτιζω*,) which belongs to the idea of the *PUDGE*, *Watery*, *Liquid* Spot, and from hence it is referred to what is *Liquid* in general, with the accidents attached to it. Among other applications of the term *PIT*, there is one, where the idea of the *Watery* Spot does

not appear, but where we see only the sense of the *Low Spot*, or *Ground*, as the *PIT* of a Play-House. The French likewise call that part of a Theatre the *Parterre*, (Par *Terre*,) the *Ground Spot*. The Commentators on Shakspeare have justly observed, that in the middle of the public Theatres in the time of our Poet, "There was an open " Yard, or Area, where the common people stood to see the exhibition; " from which circumstance they are called by our Author *Groundlings*, " and by Ben Johnson, The *under-standing* gentlemen of the *Ground*." (Malone's Historical Account of the English Stage, p. 59.) Mr. Malone adds in a note "The *PIT* Dr. Percy supposes to have received its name " from one of the Play-Houses having been formerly a *Cock-PIT*. The " place where the seats are ranged in St. Mary's at Cambridge," (or as he should have said, the place on the *Floor* of St. Mary's Church, where seats are ranged for a certain order of the University, while the other orders are placed in situations *above* the *Ground*,) "is still called " the *PIT*, and no one can suspect that venerable fabric of having ever " been a *Cock-Pit*, or that the phrase was borrowed from a Play-House " to be applied to a Church. The *PIT* is a place *Low* in its relative " situation, and such is the middle part of a Theatre." The Spanish *PATIO* is used in a similar manner for the *Lower* situation in any Building, and my Lexicographer explains it by "Court, an open Space in front " of a house or behind it. *PIT* in Play-Houses.—Hall in Universities, " Academies, or Colleges." In Don Quixote we have *PATIO del Castillo*, the Castle Court. The Dutch *BAK* contains the various senses in *PIT*, *BASON*, and *FATNE*, ($\Phi\alpha\tau\nu\eta$,) as likewise that of the *BOAT*, which will unequivocally shew, that my conception on the origin of these words is well founded. The term *BAK* means, as my Lexicographer explains it, "A Wooden Bowl, Trough.—The Middlemost part of a Coach- " waggon," which corresponds to the Norfolk sense of *BOKE*, in the *BOKE* or *BODY* of a Waggon.—"The *PIT* in a Play-House.—A *Manger*, " *BASON* of a Fountain.—A ferry *BOAT*." I see in the same page of my Dutch Dictionary *BAK-BEEST*, "A massy bulk, a thing of a huge " *Bigness*," where we have the idea of what *Rises* or *Swells* up, *Capacious*, &c.—*BAD*, A *BATH*, *BAGNIO*, and *BAGGER*, *Mud*, where

we are brought to the very idea supposed in my hypothesis. The original idea of the Latin FAUX FAUCIS, the Jaws, is the FOSSA, or *Hollow*, as in its sense of “the straits, or narrow passages between Hills,” and “the mouth of a River,” in which latter sense we see the true notion. John Florio explains the Italian FOCE by “the mouth of a River, the closing of Vallies; a *Hole*, a *Ditch*, and also the gullet of one’s throat, an outlet into the sea.” To this idea belongs the Latin FOCUS, the *Low*, or Hollow Spot, containing the Fire, the *Hearth*, as we call it, which belongs to the *Earth* or Ground. Thus we see, how FOCUS, FAUX, FAUCIS, and FOSSA belong to each other.

We have seen that the term PED is applied to the BED of a River, where it is used in its original sense, and it is likewise brought to the Ground, when it is applied to a BED in the Garden. The great Teutonic Bard has surrounded this term with imagery, which belongs to its primitive spot, in the following passage, “I wish myself were *Muddled* in that *Oozy BED*, Where my son lies.” The term BED is now, we know, used for the place of rest, and it appears in various Languages, under that sense, as in *Bed*, (Sax.) *Bedde*, (Belg.) *Bett*, (Germ.) *Bad*, (Goth.) *Bett*, *Pet*, (A Franc. and Alam. &c. &c.) produced by the Etymologists. Some have seen, that these words belong to *Boden*, and others have noted the compounds *graBATUS*, *Stipadium*, or *stip-PADIUM*, *BUDASTORIA*, &c. Wachter has produced *BEDD*, denoting *Sepulcrum*, according to the Welsh use of this word. He likewise produces the German combination *BEDD-Riese*, which corresponds with our phrase *BED-Rid*, “*homo diuturno morbo lecto affixus*,” the latter part of which combination *Rid* he refers to *Riese*, Caducus à *Riesen*, *Cadere*. In Welsh the same combination, as it should seem, takes place, as *Bez-Rawd*, which Mr. Owen explains by “A sepulchre; a burying-place,” from *Bez*, the Sepulchre, and *Rhawd*, “A way, course, &c.” If these combinations belong to each other, we must seek for the true interpretation, as I imagine, in the Welsh Dialect, where the materials of the composition are known, and not in the Teutonic Dialects, where all is conjecture. The *BED-Rid* person signifies probably the object ready for the Grave, the *Capularis*, *Τυμβογερων*, &c.

Some of the Welsh Lexicographers have justly referred us under BEZ or BEDD, to the Hebrew בֵּית BIT, which denotes, says Mr. Parkhurst, “*Capacity, power of receiving or containing, room, place, A Bath, the largest measure of capacity*, next to the Homer.—BOXES to hold “*perfumes,—Capacities—Vallies of Capacities. A House.—A Den for wild beasts.—A nest for birds.—A Temple.*” The original idea of the word occurs, when it is applied to *Vallies*, or the *Dens* of Beasts, as denoting the Low Hollow PIT, or BED on the Ground. This term has its parallels, denoting a *House, Lodgings, &c.* in the Dialects of the Chaldee, Samaritan, Syriac, Arabic, and Æthiopic. In Arabic BIT means among other things, a *Sepulchre*, directly answering in sense to the Welsh term.—We may commonly expect to find in a race of parallel words, that the Arabic and Welsh Languages exhibit their terms under a similar application of the fundamental idea. I observed this coincidence very early in my study of Languages; while I was employed in reading a few chapters of the *Alcoran*, and the Welsh Prayer Book.—In Hebrew פֶּחַח PCHT signifies as a Noun, “*A Pit, Foss,*” says Mr. Parkhurst, but in Arabic it means as a verb, “*To cut, cut in,*” and in Syriac, “*To Dig, Dig up.*” The preceding term is פֶּחַר PChR, A POTTER, where we are brought to the Plastic materials of PUDGE. Mr. Parkhurst has referred to this Hebrew word פֶּחַח PCHT, the terms PIT, PUTENS, and PUTS, (Fr.) The combination PADDAN-Aram is commonly rendered by “*Mesopotamia Syriæ;*” where *Aram* stands for *Syria*, as denoting the *Desert*, because a great portion of it was in this state, but PADDAN represents that part, which was fertile and well watered. Here PADDAN or PAD is the POTAM, as it appears in the explanatory term *Messo-POTAM-ia*, the PEDON, (Πεδον,) or BODEN in its original sense of the *Watery Spot*; that perhaps, which lay between the two rivers, as some conceive it to be. (*Bochart. Geograph. p. 76.*) But whatever be the precise spot intended, such is the force of the Eastern PADDAN. The PAD assuredly contains the idea, annexed to these words, and the Hebrew Scholars have only to decide, whether the *Den* be significant. Some have supposed, that the Hebrew אַבְדֹּן aBADDON, (Αβδδων, אַבְדֹּן) means the aByss, “*Conclavium inferni infimum,*”

and hence in the Apocalypse *aBADDON* is applied to 'Ο Ἀγγελος της Ἀβυσσου. The term is said likewise of the Receptacle of the Dead, "De Sepulchro, Inferno loco in quo esse et versari manes Judæi "opinabantur," in which senses we see a kindred term in the explanatory word *aByss*, and meanings corresponding to the *BOTTOM* or *BODEN* part. In the sense of "Pernicies, vastatio, interitus, perditio, mors," it denotes the *BASE* or *BAD* state. (See Schleusner's Lexicon, *sub voce*.)

Sanscrit Terms, &c.

Among the Hindostanee names for a *BED* I find in Messrs. Gilchrist and Roebuck's Dictionary *BICH-huona*, *Bistura*, *Bisat*, of a Garden, *BIGHEE*, of a River,—*PET*. For *BOG* I find *PHUSAO*, and for *BOGGLE* *PUSO-PESH*, where the Element is doubled to give it greater force, *Aga-PEECHHA-K*, and *To Ooze* is *Puseejna*, *PICH-PICHANA*. We have seen, that in Sanscrit *VASA* or *VASTA-Deva* is the Goddess of the Earth, which brings us to the Latin *VESTA-DIVA*, or *Dea*, and again in that Language the *BYSE* Tribe means the *BASE* or Lower tribe, as the Proprietors of Lands, Merchants, &c. The Sanscrit Scholars have seen the coincidence between these Goddesses, and they have noted the ceremony called *VASTA-puja*, at once belonging to *Earth* and to *Fire*. This brings us to the idea of the *Hearth*, the *ESTIA*, (ἑστια, Focus, Lar, Domus. *Vesta* Dea, Sedes,) the *Low* Spot, the *BASE*, &c. as of a *House*, &c. and that this Radical sense belongs to the Sanscrit term will be manifest from Mr. Colebrook's observation, who informs us, that the word *VASTA* signifies, "not the Habitable Earth in general, "but the *Site of a House*, or other edifices in particular," (*Moor's Hindu Pantheon*, p. 113.) The Great Deity *VISHNU* sometimes called *BISHEN*, &c. &c. belongs to this race of words under the form *BDN*, and means the *Ground*, as referred to a *Low-Watery* Spot, the *BISNE*, *aBYSM*, *BOTTOM*, &c. The Greek *POSEIDON*, (Ποσειδων,) *POSDON*, *POSX*, &c. and *VISHNU*, are the same; and the Latin *Neptune* appears to be a compound of *Nep* or *CNep* and *PTUNE*; yet on the composition of this word there is some difficulty. I am however almost satisfied, that

the part *Ptune*, POTUNE, &c. belongs to POSDON. The Hindu Scholars themselves will confirm my origin of the Sanscrit word, when they inform us, that "VISHNU is sometimes the Earth, he is WATER, or "the *Humid* principle generally; hence he is Air, which the Hindus "know to be a form of *Humidity*," (*Moor's Pantheon*, p. 16.) In a variety of stories relating to VISHNU, that Deity is connected with *Water*. "It is related," says Mr. Wilford, "in the Scanda Purana, that when "the whole Earth was covered with *Water*, and VISHNU lay extended "asleep on the Bosom of Devi, a Lotos arose from his navel, and its "ascending flower soon reached the surface of the Flood." (Id. p. 17.) The Lotos is called in Sanscrit PEDMA, where we again see the Plant of the watery BOTTOM, or POTAMOS, (Ποταμος,) PODAMME, &c. This Plant is a perpetual attendant upon VISHNU. His Wife *Lakshmi* is called PADMA, PADMALA, PADMA-Devi, and he himself is styled PADMA-Nabha, PADMAksha, as likewise PITAMBA, which have all the same Radical idea, under kindred forms with his own name VISHNU, the Deity belonging to the Low, Watery, BODEN, or BOTTOM, (*Moor's Pantheon*, p. 137. 154. 57. 133. 73.) There is a sublime idea respecting VISHNU, when he is represented as reclining amidst the vast generating Ooze or BOTTOM of the Ocean, "willing and contemplating the creation "of the world." (Id. 26.) The place of bliss or Paradise, among the Hindoos, is called VAIKONTHA, where VAIK still denotes the Watery, Pleasant Fertile Spot, and Kontha signifies Place, as in County, Country, &c. Cthon, (Χθων,) Can-Ton, Town, &c. Through the whole compass of Language the Elementary Character DJ-n, denotes the Earth, the Ground, &c. &c. (*Vid. Prelim. Dissert. to Etym. Univers.* p. 100.) and I shall shew, that the original idea, annexed to this Element, is that of Earth in a *Mud* state, as CÆNUM. The KONTHA may relate to this more appropriate and original sense.

Mr. Moor observes, that "the Paradise or celestial abode of VISHNU "is called VAIKONTHA, where he enjoys Beatitude in the Elysium of "*Lacshmi's* Lap," and again he informs us, that Paradise is sometimes described "in the *Waters* under the Earth. VAIKONTHA is sometimes "placed in a *subterraneous* Sea of Milk." (23.) The sentence, which

is here produced, is well worthy of our attention. The term *Beatitude* which belongs, as we know, to *BEATUS*, is the appropriate term for the idea conveyed, and I shall shew that *BEATUS* denotes the *WATERY*, Fertile Soil. I shall likewise shew, that a similar idea appears in *FAUSTUS*, *FÆCUNDUS*, and *FACUNDUS*, *FATIM*, as in “*Nutrit rura Ceres, “almaque FAUSTITAS,”—Terra FÆCUNDA, FÆCUNDUM, solum Ægypti Specus FÆCUNDUS aquis, &c. &c.* Another of these words appears in our term *FOISON*, where we actually see the idea of *Moisture*, and it is applied to the prolific Ooze of the Nile, “when Dearth and “*FOISON* follow.” Let us remember that *FATUA* is likewise a name for the Goddess of the Earth. In the following description of the Grecian *VAIKONTHA*, the term *BEATUS* is applied in its true sense, “*De- “venere locos Lætos, et amœna vireta, Fortunatorum nemorum sedesque “BEATAS.*” Let us note *Amœnus*, which I shall shew to belong to *Annis* for the same reason, and *Lætus* a parallel term, is, we know, actually applied to Oozy Matter, Slime, *Slush*, if I may so say, &c. &c. as in the well known application, “*Pinguis humus, dulcique Uligine “Læta.*” Under the form *LT*, *LS*, &c. we have such terms as “*Luxuriant, Luck, Luscious, Letch, Lust, Lusty, Lush,*” (“How “*Lush* and *Lusty* the grass looks,”) (Eng.) *Lætus*, (Lat.) &c. &c. and all belonging to *Lutum*, *sLUSH*, &c. Hence we have the name of *LACSHMI*, sometimes written *Letchemy*, the wife of the Deity, now under consideration. When a vowel breathing precedes the *^L* we have *ULIGO*, *ELYSIUM*, *ELEUSIS*, *ELOS*, *ILUS*, and hence *ULE*, *ELAION*, *OIL*, (*Ελος*, *Palus*, *Ιλvs*, *Limus*, *Υλη*, *Materia*, *Ελαιον*, *OLEUM*.) In *OLIVA*, *Olive*, the labial sound succeeds the *L*, and when the vowel breathing is lost before the *L*, we have the form *LM*, *LV*, and hence we have *Limus*, belonging to *sLIME*, as likewise *Lap*, *Lip*, *Labial*, *Leibo*, (*Λειβω*), &c. attached to *sLop*, *sLip*, &c. &c. In Milton, *Elysium* itself has a *Lap* “Who as they sung would take the imprisoned “soul and *Lap* it in *Elysium*.” When we talk of a *Soft LAP*, “*Lap* me in *Soft* Lydian airs,” we bring the word to the idea of the original matter, from which it is taken. It is by this secret charm, that kindred words are collected in impressive sentences, and hence it is,

that personifications are formed, with their various appendages of incident, fable, &c. &c. If we should say, that the Sanscrit *VAIKONTHA* and the Latin *Fœcundus* exhibit compounds of a similar kind, we should not, I imagine, be very distant from the truth. That my conjecture respecting the origin of the name of the Goddess *Lakshmi* is not altogether remote from the fact will be evident from the authority of the adepts in Hindoo Literature. Mr. Moor is struck with the similarity of Sanskrit words to terms in European Languages, which he has illustrated, “among hundreds of others,” as he says, by five Examples. The “word *LASKSH* in Sanskrit,” from whence the name *LAKSHMI*, or *LUXMI* is derived, “has the meaning of *Lux*, as well as of *Luck*, “*Luxury*.” He adds likewise, that “*ASWA* and *BASWA*, are Horse “and Bull, *Bos*, and pronounced not very unlike those words. *AKSHA* “is *Ox*; and *Gow*, a *Cow*.” (*Hind. Panth.* p. 131.) That the *LETCH* in the name of this Goddess *LETCHemy* bears the same meaning, which appears in our words *LETCH*, *LUST*, &c. will be manifest from the following passages in the *Ayeen Akbery*, (Vol. I. p. 297-8.)—“God “manifested himself under the form of a Woman, who is called *Maha-LETCHmeen*.—Then *Maha-LETCHmeen* will’d that the *LUSTS* of the “*Flesh* should operate.” Before I quit this name for the Goddess of Felicity, &c. I cannot help observing, that in Galic *LUCHMHAIRE*, is “Abundance,” the origin of the first part of which word—the *LUCH* will be manifest from the succeeding term to this in Mr. Shaw’s Galic Dictionary, which is *LUCHthaire*, “A gulph, whirlpool.”—In Sanskrit *PATTala* means Hell, where the *PATT* denotes the *PIT*. I see in Gilchrist’s *Hindoostanee Dictionary* for *Hell*, *PUTALok*, *PAKH*, and in Swedish we have *PUTTEN*, bearing the same meaning, the sense of which will be manifest from a word occurring in the preceding column of Widegren’s Dictionary,—*PUSS*, “*PUDDLE*, *Plash*.” In the Swedish Language likewise *Hel-VETE* is *Hell*, where the Swedish *Hel* and the English *Hell* belong to each other, denoting the *Hole*, and *VETE* means the *PIT*, &c. Hence are derived the *Hel-VETii*, the people living in the *Low-Marshy Spot*, and the term *Hel-VOET Shuys*.

WORDS, relating to the BASE, or PEDON, (Πεδον,) &c. which express Motion on its surface by the member appropriate to that action, the FOOT, &c.

FOOT, FOTUS, FODE,* FUSS,	PEDlar, PATrol, PATrouille, &c. (Eng. Fr.)
PES, PEDIS, POUS, PODOS, &c. (Eng. Goth. Sax. Germ. Lat. Gr. &c.)	BADizo, PHOITao, PATEo, &c. (Gr.) To Go, Pass, Tread, &c.
VESTigium, (Lat.) Footsteps.	VADO, (Lat.) To go.
PAD, PASS, PASSER, &c. (Eng. Lat. Fr. &c. &c.)	VADum, (Lat.) the Ford, through which men WADE.
PATH, PFAD, &c. (Eng. Germ. &c.)	Pa, Pae, PACHE, &c. (Pers.) the Foot, &c. &c. &c. &c.
PASCHA, the PASS-over, (Heb. Eng.)	

I shall consider in the present Article those terms, which relate to the BASE, or *Ground*, as denoting Motion upon its surface, by the member, appropriate to that action, or those terms, which express the action of PADDING about the PEDON, (Πεδον,) by the FEET. Among the terms, containing this train of ideas, we must class the following, FOOT, with its parallels collected by the Etymologists, *Fotus*, (Goth.) *Fot*, (Sax.) *Fode*, *Foed*, (Dan.) *Voet*, (Belg.) *Fuss*, (Germ.) *Footur*, (Isl.) *Pous*, *Podos*, (Gr.) *Pes*, *Pedis*, (Lat.) *Pied*, (Fr.) *Piede*, (Ital.) *Pie*, (Span.) &c. where the second Consonant of the Radical is lost, *Ped*, (Welsh and Armor.) Skinner has produced under these words the Greek ΦΟΙΤΑΩ, (Φοιταω, Ito,) and some Etymologists have derived PEDON, (Πεδον) from POUS, PODOS, (Πους, Ποδος,) the relation of which words to each other will be allowed by all, whatever may be the order in the process of derivation.—PEZA, (Πεζα, Malleolus *Pedis*, Planta *Pedis*,) which the Lexicographers have written, as a Root; though it is directly adjacent to PEDON, (Πεδον.) Some have duly seen that Tra-PEZA, (Τραπεζα, Mensa, is the *Three-Footed* utensil, as in Tri-POUS, Tri-PODOS, the *Tri-POD*, (Τριπους, δος,) another species of utensil. PIETiner means in French “To strike the ground several times “with one’s FOOT,”—PIETON, a FOOT-Soldier,—PIETER, “To bowl from

“the place agreed upon,” which relates to the Spot, marked out by the FOOT, an adjacent word to which is *PIETRE*, “Paltry, sorry, “*Dirty*, &c. where we are brought to the spot, on which the FOOT treads. *PETASON*, and *PETASO*, (*Πετασων*, *Perna*,) belong to the FOOT, &c.—*BAD* in Balic means the *Foot*. (*Asiatic Researches*, Vol. II. p. 24. ed. 8vo.)—*BASIS*, (*Βασις*, *Gressus*, *gradus*, *incessus*, *Pes*, *planta Pedis*, *fulcimentum*,) not only signifies the BASE of the Ground, but likewise a Step or PACE, and the FOOT. In the same column of my Greek Vocabulary, in which this word occurs, we have *BASSARA*, (*Βασσαρα*, *genus calceamenti*,) a species of Shoe, with other senses, which will be explained in their due places, and *BASTON*, (*Βαστον*, *Calceus*,) which names will remind us of terms for the same object, as *PAX*, (*Παξ*, *Calceamenti genus indutu facile*,) *BAXEA*, (*Lat.*) and *ΠΗΛΙΚΑΣΙΟΝ*, (*Φαικάσιον*, *Calceamenti genus Atticum*, *dictum Κονιπους*,) the *PIE-POUDRE*, as we might call it, or the *PUDGE-FOOT*, Shoe.—*VESTIGIUM*, which the Etymologists have explained by “*Signa PEDUM*,” though they have derived it from *Bestias agere*, *Vestis ago*, “*ut signet, quâ Vestis Aeta*,” &c. &c. *VESTIBULUM*, which is acknowledged to belong to *VESTA*, the Ground, though it is not easy to define the precise meaning of each part of the compound. The *Bulum* however appears to belong to *Belos*, and *Pelos*, (*Βηλος*, *Limen domus*, *vel templi*, *quod calcatur*, *Πηλος*, *Limus*,) and the whole compound seems to be the *Bulum*, the Threshold or Dirt part, trodden by the *VEST*, or *FEET*, *VOET*, &c.—*PISTE*, (*Fr.*) “*Track*, *Footstep*.” *POACH*, (*Eng.*) “*To Tread with the Feet*, as in “the expression, the cattle *POACH* the Land.” The *POACHER* is the person, who *POACHES* or *PADS* about the Land, here and there, for plunder, game, &c. *PAUT*, (*Grose’s Provincial Glossary*,) “*To kick*, “as to *PAUT* off the bed-clothes. *Yorkshire*.”—*POTE*, (*Id.*) “*To POTE* “the clothes off, to throw or kick off the bed-clothes. *North*.” *POTEE*, (*Id.*) “*To POTEE*, to *PUSH* with one’s *FEET*, *EXM*.” The adjacent words in Mr. Grose’s Dictionary to the latter terms are *POT-DUNG*, “*Farm-yard dung*, *Berksh.*” And *POWSE*, “*Rubbish*, or *rubble*. “*North* ;” where we are directly brought to the spot, supposed in my hypothesis; *POUD*, “*A Boil or Ulcer*,” *POWT*, “*a Hay POWT*; a *Hay*

“cock,” *Ποοκ*, “a cock of Hay or Barley, West;” where we have the Foul *PUDGE* Mass or Matter rising or swelling up, and a *Mass* or Heap in general rising up. I see likewise *POWT*, “To Stir up, and *POTCH*, “To *POKE*, or *PUSH* suddenly,” and I shall shew in another place, that all the terms under our Element, bearing the same sense as *PUSH*, mean ‘To *PUDGE* into, up, or about,’ &c. if I may so say, that is, To Stick into, Stir up, &c. the *PUDGE*, or Dirt, whether by the *FEET*, or by other means.—*PASTERU*, which N. Bailey explains by “the Hollow of a Beast’s heel, that part of a horse’s foot under the Fetlock to the heel; also a shackle for a horse,” and which the Etymologists have referred to the following parallel terms, *Pasturon*, *Paturon*, (Fr.) *Pastora*, *Pastoia*; (Ital.) where Skinner has observed, that the Italian words seem to be derived from *Passare*. The *FETLOCK* is acknowledged to belong to the *FEET*, and so is the Shackle under the name of *FETTER*. The Greek *Pterna*, (*Πτερνα*, Calx,) should perhaps be considered, as *PATERNA*, the *PASTERU*. The reader may perhaps wonder, that I should express any doubt on this point, until he is reminded, that the Element *PR* and *PRn* affords the same idea, as in *sPhuron*, (*Σφυρον*, Malleolus pedis,) *Pernio*, (Lat.) *sPurn*, (Eng.) and thus *Pterna* may be quasi *Perna*.—*PATTIN*, (Eng.) with its parallels *Patin*, *Pattini*, (Fr. Ital.) produced by the Etymologists, who perceive, that these words have some relation to *PATEO*, (*Πατεω*.) The French verb *PATINER*, “To skate, and To *Paw*, To handle roughly, To Fumble, “To Feel,” at once belongs to the *Feet*, and the *Paw* or Hands. In *PAW* the second letter of the Radical is lost, but in *PATTE*, (Fr.) “*PAW*, “Foot,” of some animals,—Hand, Claws, &c. it is preserved.—*PAD*, (Eng.) FOOT-*PAD*, to which term the Etymologists have justly referred *PAD*, the Horse, Mannus. An adjacent word to *PAD* in Skinner’s Lexicon is *PADDLE*, Rallum, which is justly compared with the Welsh *Pattal*, and the Greek *PATTALOS*, (*Πατταλος*, Palus,) though it might more aptly be compared with *PITTULOS*, (*Πιττυλος*, Sonus seu strepitus, qualis præsertim aquæ remo percussæ, &c.) where it is impossible not to see, that *PADDLE*, *PITTULOS*, &c. belong to *PASH*, and to the action of *Striking* upon *PUDGE* or *PUDDLE* Matter. We see, how the terms

for *Striking* and for making an impression on the Ground, the PEDON (Πεδον,) or PUDGE, by moving over it, as PAD, PASS, PASH, PAT, BEAT, PATEO, (Πατεω,) PATASSO, (Πατασσω, Percutio,) may be considered as signifying 'To PUDGE,' if I may so say, and thus 'To PAD about' is 'To PUDGE, or PASH about.' In some words the idea of the PUDGE matter has disappeared; yet we cannot but perceive, when we consider their kindred terms, how we come back again to this fundamental idea. The other terms adjacent to PAD in Skinner are Paddock, which means a part or piece of PAD, PUDGE, or Land, Paddock, *Padde*, (Germ.) Toad, where PAD has the same meaning, as in PAD the substantive, the *Bundle*, or PACK, denoting the PUDGE—Lumpy Substance;—PADlock, where PAD may denote the Shackle, as belonging to FETTER, PEDICA, &c. or it may mean the *Lumpy*, Large kind of Lock. In the Musical Farce bearing the name of the PADlock, Mungo describes it, if I remember, as a *Thumper*.—PAGE, (Eng.) *Page*, *Paggio*, (Fr. and Span. Ital.) the Footman, who PADS about.—PATH, with its parallels, *Path*, *Pæth*, (Sax.) *Pad*, *Pat*, (Belg.) *Pfad*, &c. produced by the Etymologists, who have here justly reminded us of PATOS, PATEO, (Πατος, Trita Via, Semita, Πατεω Calco,) PATASSO, (Πατασσω,) and the Latin word "BATUERE, q. d. Via "Calcata, Trita," a BEATEN way. Here we have another illustration, that BEAT, BATUO signified originally To PAD, or BEAT on the Ground, as in the English expression, and in the French BATTRE le pavé, &c. &c. These terms for *Striking* and *Noise* will be more fully considered in another place.—PACE, PASS, PASSAGE, with the parallel terms, *Pas*, *Passer*, (Fr.) *Passare*, (Ital.) *Passage*, *Passagio*, (Fr. Ital.) *Passus*, (Lat.) *Passio*, (Welsh.) &c. &c. produced by the Etymologists, who have reminded us that in Hebrew פסח PSCH means Transire, to which the term PASCHA belongs, and which we justly render by a kindred term, "the PASS-over." In German we have sPATZIEREN, To walk abroad, &c. which brings us to the form sPATIARI. sPATIUM, sPACE, &c. We cannot well produce a more striking example of the wretched state of our Etymology, than by observing, that Skinner and Junius place PASS, Transire, and PASS, "well to PASS," opulentus, &c. in two separate articles, though the former Etymologist has seen, that these terms may

belong to each other, under a most forced explanation, “Ego mallem
 “deducere ab alt. PASS,” (Transire,) “Metaphora sc. à viis angustis,
 “periculosis juxta præcipitia, sumta.” Surely it is not necessary to
 observe, that “well to PASS,” means, that a person PASSES or *Goes on*
 well, as we express it.—To PACK away, “Abire, Discedere,” means
 probably To PASS or go away.—PAGEANT means the solemn Procession,
 which PASSES before the view, and is not derived from the German
Wagen, Currus, i. e. the *Waggon*, as Skinner imagines. PASSIM (Lat.)
 may belong to *Pando*, PASSUM, as the Etymologists suppose; though
 it may be attached to PASSUS, as denoting PASSING here and there. In
 Welsh PAS is explained in Mr. Owen’s Dictionary by “That is expulsive,
 “that causes to PASS; a PASS, an exit; a cough; a hooping-cough,”
 where we have another proof, that the idea of *Noise*, expressed by this
 race of words, is annexed to the action of PASSING or PADDING on the
 Ground. Again, in Welsh PAETH means “That forms a *Course*, that

The terms PAS, (Fr.) and PASSAGE are used in a peculiar sense in antient writers,
 which I explained in a former Work, and which I shall again detail here. In the Poems
 attributed to Rowley, the following dialogue occurs between two of the combatants at a
 Tournament:

Bourtonne. I claym the PASSAGE.

Neville. I contake thie waie.

Bourtonne. “Thenn there’s mie gauntlette onn mie gaberdyne.”

PASSAGE, as I observe, is an appropriate term in the Language of Chivalry.—“PASSAGE
 “of a man of armes, PAS.” (*Palgrave’s Fr. Gram.* 1530. fol. 53.) So in Cotgrave’s
 Dictionary we find “PAS, also a strait narrow PASSAGE, or strait PATH, “and such a
 “PASSAGE kept by one or more *Knights* against all commers, and thence also a *Tournay*.”
 (sub voce *Pas*.) PASSAGE is the appropriate term for ‘A *Guarded* and *Defended* PASSAGE,’
 whether in matters of Chivalry, or on other occasions. Cassio, after he has been wounded,
 cries out, “What, ho! no *Watch*? no PASSAGE? Murder! Murder! (Act. 5. Sc. 1.) ‘Is there
 ‘no *Guarded* or *Watched* PASSAGE kept here? or in other words, Is there no *Guard* or *Watch*
 ‘here?’ This sense, as we may well imagine, is too remote for the view of our Commentators,
 and hence Dr. Johnson has explained it by “No *Passenger*? Nobody going by?” and Mr.
 Steevens quotes our author in the Comedy of Errors, “Now in the Stirring PASSAGE of the
 “day.”—It is not necessary, I think, to observe, that Chatterton had but little chance of under-
 standing a phraseology, which had escaped the diligence and the resources of Mr. Steevens
 or Mr. Malone.

keeps in a *Track*, &c. the term next adjoining to which in Mr. Owen's Dictionary is *PAETU*, "Every side, round." We cannot doubt, that *PAETU* belongs to *PAETH*, and for the same reason it is, as I conceive, that *PASSIM* belongs to *PASSUS*. In the *PIT* of the Latin *comPITA*, we have again the *PATH*, and in *pulPITum* the *PIT* means the *Surface* or *Ground*, bearing a similar meaning to the *PED* in *epiPEDon*, (*επιπεδον*), by which term the ancient Glossarists explain *pulPITum*, (*Pulpitum*, *θυμελη, σανιδωμα επιπεδον*.) The *Pul* means the *Raised up* spot, originally belonging to *Pelos*, (*Πηλος*), and it has a similar meaning to the same *Pul*, in the adjoining words *Pulpa*, *Puls*, *Pulmentum*, *Pulmo*, the *Rising up*—Swelling out substances, as of *Mud-matter*.—*PEDlar*, (Eng.) has been understood to belong to the *Foot*, &c. but the *Patrol*, *Patrouille*, *Patrouiller*, "To tread in the Mud, or in a Muddy place," has been supposed by some to belong to *Platea*; though Menage supposes, that it is another form of *PATouiller*, "Touiller avec la PATE." The same writer however derives *PATE* from *Platus*, in which the French Etymologists appear to agree.—*BADOS*, *BADen*, *BADizo*, *BASKo*, *Baino*, perhaps, quasi *Bajno*, *FOITao*, *PATEo*, (*Bados*, *Iter*, *gressus*, *Βαδην*, *Pedetentim*, *Βαδιζω*, *Vado*, *eo*, *Βασκω*, *Vado*, *Bainω*, *Gradior*, *Φοιταω*, *Ito*, *frequento*, *Πατεω*, *calco*.) *BETO*, *BITio*, (ancient Latin words,) *VADO*, (Lat.) &c. all signify "To PAD about." From *BETO*, *BETio*, *Ire*, are formed the compounds *adBITo*, *comBITo*, &c. and hence, says Festus, "*Bitienses dicuntur, qui assidue peregrinantur*." *VADO* is acknowledged to belong to the *VADum*, the Low Watery Spot, through which people *WADE*. *WAY*, (Eng.) with its parallels produced by the Etymologists, *Voye*, (Fr.) *Via*, (Lat.) *Agua*, (*Αγνια*), *Weg*, (Sax. and Germ.) *Wegh*, &c. (Belg.) *Vuog*, (Fr. Th.) *Vicus*, (Lat.) &c. &c. Some of these terms will bring us to a race of words, in which the *BOGGY* Spot appears. In the same opening of my Lexicon, where *Way* is found, I see *Wave*, *Waver*, parallel terms to which are to be found under the form *WG*, as *Weg*, (Sax.) *Waeghe*, (Belg.) *Vague*, *Wagian*, *Waeghen*, *Movere*, *Vacillare*, where the Etymologists justly refer us to *WAG*, and *WADDLE*. From hence we pass to *VAGue*, *VAGus*, *VAGabond*, *VACILLO*, *WAGGLE*, and *BOGGLE*, where we are directly brought to the *Bog*. The terms, which more

particularly belong to the *BOGGY* Spot I consider on another occasion, and I only produce in this place those terms, which more especially relate to Motion on such a surface. In *Voyage*, (Fr.) “Travel, Journey,” “*VOYAGE*, travel by Sea,” we perceive how the word reverts to the *Watery* spot, when it denotes, as in English, a journey by *Water*. In the verb *BUDGE*, (Eng.) *BOUGER*, (Fr.) to which we annex the idea of something *Ridiculous* or *Contemptible*, we have the image of a *Coarse*, unsteady, *BOG* like motion if I may so say. Adjacent to the French *Bouger*, we have *BOUGE*, “A *Dirty* House or room,” as my Lexicographer explains it, where we directly see the sense of *Filth*, and in *BOUGIE*, the *Wax-Candle*, &c. *BOUGEE*, (in its Surgical application,) we have the idea of the *Swelling out* substance. Nathan Bailey explains “To *BOUGE* out, To *Stick* out.” The *BUDGE*, denoting the *BAG* or *POUCH*, has the same meaning of the *Swelling out* Substance.

In examining the Welsh words, belonging to the *PED*, the *PEDAIR*, the *Foot*, *Four*, which are numerous, I cast my eyes on *PEDOL*, *PEDRUSAW*, *PEDI*, *PEDU*, *PEDESTRYZ*, *PEDESTYR*, *PEDAIR*, on which I shall make some brief remarks. The term *PEDOL* is explained by “What “is under a *Foot*; a *PEDAL*; a shoe of a horse, or other animal,” to which term the Greek *PEDILON* belongs, (*Πεδιλον*, *Calceus*, *talare*,) which my Lexicographer places as a Root, though it appears within a few words in the order of his Vocabulary of *PEDON*, (*Πεδον*.) In Gipseys *PETAL-Engro* is a Farrier, and *Gre sko PETALLES* is a ‘Horse-‘Shoe.’ The term *Engro* means *In*, ‘Engaged *In*, Concerned *In*,’ and is added to Substantives for the purpose of expressing the occupation of a person, as *Cacave-Engro*, a Tinker, i. e. a Person employed *In* Kettles, &c. &c. The term *Gre* or *Gri* is a Horse, and *sko* is the post positive article denoting *Of*. Mr. Hadley expresses the Horse’s mouth by ‘*Ghoorau kau moo*,’ in his Hindostanee Dialogues. My Lexicographer, Mr. Owen, explains *PEDrusaw*, by “To start aside, to hesitate, to doubt, “to scruple,” which may belong to the *PED*, the *Foot*, as denoting ‘To Start out of the *Way*—To go *Round about* a thing, and not to ‘come directly to it, by making up your mind,’ or it may be attached to the terms, denoting *Commotion*, which will be examined in a future

page. Again PEDI and PEDU occur as adjacent terms, the former of which Mr. Owen has justly explained by “*A round about way* of asking “or craving, also a guarding against a request, by anticipating a similar “want.—To ask or crave indirectly, and the latter by “To ask or to “crave in *a round about way*,” &c. &c. The terms PEDESTRYZ, and PEDESTYR, &c. denote the FOOT Traveller, or *Pedestrian*, which I produce only to remark, that the form of the Latin PEDESTRIS is directly taken from the Welsh. Before I quit these Celtic terms for the FEET, I must remark, that in Irish Postam is “To trample with the FEET.” This term is surrounded by various words, belonging to our Elementary character, which must be explained on another occasion.

In Arabic وطن WETEN signifies “A Country, a dwelling, residence, “abode, wherever one lives, whether native or not.” This brings us to the form PEDON, (Πεδον,) BODEN. In the same column of Mr. Richardson’s Dictionary, where this word occurs, we have WETA وطاء, “Kicking, “Treading under FOOT, putting the FOOT to the *Ground*, or making “an impression with it.—*Low Ground*,” where we see the more original idea. WETatt وطاء “Equal, level, soft (*Ground*,) &c.” WETat, وطاء, “A FOOT step, the impression of the FOOT.” WETTas, وطاس, “A “Shepherd, a *Pastor*.” WETis وطس, “Treading firmly.” WETih وطح “Any “kind of *Filth*, which adheres to the FEET of cattle, fowls, &c.” WETid “Establishing, confirming, joining, consolidating.—Firm, solid, perpetual, “perennial.—Making a deep impression, planting or fixing in the “*Ground*.—Treading upon, wearing down, kicking, *Trampling* under “FOOT, ramming hard, making (*Ground*).” The sense of *Firm* annexed to this word brings us to the signification of the Greek emPedos, (Εμπεδος, Stabilis, firmus, in *Solo* stans, seu fixus, à Πεδον.)—In Arabic FEZA فضا means “A plain, field, open place, a court, an arca,” and in another sense it means FYZA, “Water overflowing *Ground*.” The preceding Arabic term is FEZZ فز, “Breaking open (a letter,) Dispersing, separating people.” This sense of *Breaking*, or *Dispersing* is very familiar in the Eastern Languages, which is derived from the idea of PASHing about, to pieces, &c. In Arabic بدح BEDI means “A Field or Plain, “(particularly uncultivated and extensive.)” In the same Language بساط

Besat signifies "Extensive, (track of country.) A wide plain, an open country. BISAT, a BED, covering, carpet, cushion, or any thing spread "upon the *Ground* for sitting, reclining, or sleeping," where in the sense of being Spread on the *Ground*, we are brought to the true idea. We have as adjacent terms in Mr. Richardson's Dictionary *Bisardaden*, بساردادن "To Plough, to break the Earth. *Bisarde*, Ploughed, *Watered Grounds*;"—PEST, (Pers.) پست "Humble, Depressed, low, abject, "mean, BASE, vile;" the two next words to which are بستان BASTAN, "A breast, nipple, BUSTAN, A Garden for flowers or herbs. (A fruit "garden being expressed by باغر BAGHI,) and PESTAN, The most humble. "The BASEST, the lowest, &c. the meanest, most avaricious of man-kind, PESTAN, The breast, the nipple." In the sense of the *Garden* we see from what source the idea of BASE is derived. In Persian پاسيره Basire is a Sown Field," and in the same column of Mr. Richardson's Dictionary we have the Arabic باسنة Basinet, "A plough-share, coulter," and there are various other adjacent words, belonging to the Element BS, &c. which most fully illustrate our doctrine, and which will be duly produced. In Persian بزن BEZEN is "A Harrow," the succeeding word to which in Mr. Richardson's Dictionary is PEZSHEN پشن "the "BOTTOM, or end of a street," where we have the form BODEN, &c. In the same column I find PUSHul پزول "the Ankle, PASTERN." The succeeding word is Puzshuliden, پزولیدن "To provoke, irritate, excite, incite, instigate, "stimulate.—To move, Wag, stagger." An adjacent word is Puzshuh پزوه "An examiner, searcher, explorer, investigator, inquirer." Puzshuhiden, "To examine, enquire," which words belong to such terms as PUSH, POKE, &c. and it is impossible not to see, that PUSH and POKE attach themselves to the PUSH, and the POCK, the Foul PUDGE matter, *Rising*, *Swelling*, *Pushing*, or *Poking* up. The origin, from which the Persian terms are derived, will be manifest from the word succeeding this latter term پزوين Puzshwin, "Filthy, Nasty, Dirty, &c. &c." The next word is BEZE بزه "A Sin, crime," which is the metaphorical application of the former term, as denoting, what is *Foul*—BASE, BAD. In the same column we have Beziden بزدن, To blow, as the wind. Buziden, "To pluck, tickle with the fingers, pull off hair, wool,

“feathers,” &c. The sense of *Blowing* brings us to the idea of *Swelling out*, or *up*, and the sense of *Plucking* will remind us of the English *PICK*, belonging to *PUSH*, &c. The next word is *PEZSHiden* پزیدن ‘To Cook,’ and we see in the two uses of *Dress*, *Dressing Land*, and *Dressing meat*, and in the phrase *Coquere glebas*, how the sense of *Cooking* may belong to *PUDGE*, or *Dirt*.—This Persian word will remind us of the English ‘To POACH Eggs,’ and the Greek *Pesso*, *ΠΕΠΤΟ*, quasi *PETO*, (*Πεσσω*, *Coquo*, *Πεπτω*, *Coquo*, *Digero*.) The next word in Mr. Richardson’s Dictionary is *BEZER*, پزير Downwards, where we are brought to the *BASE*, the low Spot, supposed in my hypothesis, and again, in the same column, we have the Persian پزيره *Pezire*, “Meal, Flour,” where we actually see matter of a *PUDGE* consistency. I shall shew, that *Meal* belongs to *Mould* for the same reason. The word adjacent to the Greek *Pesso*, in the Vocabularies of that Language *Pessos*, (*Πεσσος*, *Calculus*, *Seu Scrupus lusorius*,) the little stone, brings us to the spot, supposed in my hypothesis. I must leave the reader to decide whether in *Opson*, *Epsao*, *Optao*, (*Οψον*, *Proprie Piscis*, *Edulium omne*, *quod una cum pane comeditur*, *Οψον*. *Pulpamentum*, *Εψαω*, *Coquo*, *Elixo*, *Οπτω*, *Asso*,) and *Obsonium*, the radical form be not *PS*, *PT*, *BS*, &c. and whether the original idea was not that of *Cooking Portrage* sort of food, as in the sense of *Pulpamentum*. Again, in Persian, پختن *Pukten* means “To boil, Cook, or make ready.—To ripen,” and an adjacent word is *PUKHTI* “Jelly (of fish) congealed Broth,” where we unequivocally see the original idea. There is another adjacent word, which brings us to the very spot, supposed in my hypothesis, as *BEKH-chiziden*, “To roll or wallow upon the *Ground*, (as Dogs.)” As one species of Stone is expressed in Greek by *Pessos*, (*Πεσσος*,) so another kind is denominated by the word *Petra*, (*Πετρα*, *Saxum*.)

In Persian پاي پاي *PA*, *PAE*, *PEI* as the word is represented by Mr. Richardson, is the appropriate and familiar term for “the *Foot*, the sole of the *Foot*, a *Footstep*, a *Vestige*.” Here the sound of the second Consonant of the Radical, is lost, as it is in the sound of the French *Pas* and *Pied*, and the English *Paw*. In some Persian terms, however, the sound is preserved. Thus پاچه *PACHE* means “*FEET* (of sheep,

“calves, or other animals, especially when boiled,)” and the next term to this is *PACHile*, “A Shoe, slipper, sandal.” The adjacent terms to these are *PAKH*, which at once means “Ornamented,” and *Vile, Lime, Plaster*, &c.—*BAKHTE*, “The *PLASTER*, incrustation, smoothing, or “polishing of a Wall,” where we see one process, among others, by which ornament may be derived from *Dirt*;—*PAKhise*, “Worn, trampled, or trodden under *FOOT*,”—*PAKhast*, or *Paikhust* پیخوست “Trodden under “*FOOT*, trampled upon,” and in the same column with the latter word I find among other kindred terms پازین *PAizen*, “A ruffian, cut-throat.” Now this is a sense, which appears very remote from the meaning of the Radical, and unless Mr. Richardson had fortunately removed all difficulty on the original idea of this word, I should have in vain endeavoured to discover its connexion with the Radical notion. Mr. Richardson adds to his explanation, “One who steals upon you *tiptoe*, with the “*Feet* of a woman.”—It would be a long task, indeed, to produce all the words in the Persian Language, which relate to the *FEET* under the Element *PD*, &c., as *PAShte*, پاشته “the Heel, the “fleshy part of the *FOOT*,” *BASHINE*, or *PASHINE*, پاشنه “the Heel, the “fleshy part of the *FOOT*,” which will remind us of the form *PASTERN*. In the same column with these words is *PASHiden* پاشیدن “To sprinkle, “scatter, disperse, diffuse, pour out, dissipate,” which we cannot doubt to belong to the terms for the *FOOT*, and to the English word *PASH*. There is another Persian word preceding this term, under the slightest variety of form, which takes a different turn of meaning, as پاشیدن *BASHiden*, “To be.—To stand, Stay, Stop, tarry for any one, to expect,” where, as we might conceive, the sense of Stability would belong to the Firm *Ground*, on which a person *Stands*, or *Walks* steadily with his *FEET*. The sense, however, of *Being* will be more fully unfolded in a future page.

The word *PEDAIR* denotes in Welsh the number *Four*, and *PEDRU*, “To Quadrate, to Square,” to which terms various words are attached in this Dialect of the Celtic, relating to that number. It is impossible, I think, to doubt, that *PEDAIR*, signifying *Four*, belongs to *PED*, denoting the *FEET*, and that it originally related to the race of animals

with *Four* FEET. In considering, however, this word some difficulty will arise, which must be diligently examined. In the Irish Dialect of the Celtic, *Ceithair*, or *Ceathair* signifies 'Four,' where the termination *Air* at the end of *Pedair*, and *Ceathair*, would lead us to conjecture, that these words belonged to each other. The Latin *Quatuor*, or *CVatuor*, where we see QU, or QV, will shew us, how the Guttural and Labial forms *Catuor*, or *Ceathair*, and *Vatuor*, or *Pedair* may pass into each other. Surely the Greek TESSARES, or TETTARES, (Τεσσαρες, Τετταρες,) belongs to the form *Ceathair*, or TcETTAR-es. The Etymologists have collected the parallel terms to *Four*, which are as follows: *Petora*, (Πετορα, Æolice, Quatuor.) *Pedwar*, (Wel.) *Fidur*, *Fidwor*, (Goth.) *Fyther*, *Feother*, *Feower*, (Anglo. Sax.) *Fiar*, *Fior*, *Feor*, (Franc. and Alam.) *Vier*, (Belg. and Germ.) *Four*, (Engl.) *Fior*, (Isl.) *Fyra*, (Succ.) &c. I have given these forms, as they are represented by Wachter, and it is impossible, I think, to doubt, that FITHER, FEOTIER, (A. S.) FIDUR, FIDWOR, (Goth.) PETORA, (Æol.) PEDWAR, (Wels.) together with the Cornish *Pudzhar*, as Lhuyd represents it, belong to each other. It is likewise, I think, impossible, to doubt that the Saxon *Feower* belongs to the term in the same Language for the same number, *Feother*, by the loss of the *t*; and when this form is obtained, we at once arrive at the other terms *Four*, *Vier*, &c. under the same form FR. For a similar reason to that, by which the form FR is obtained by the loss of the *t* in the form FTR, we have the form QV-R, QR, CR, SR, &c. derived from the form QV-T-R. Hence we have the name for this number under that form CR, SR, as in the Persian چهار CHUHAUR, and چار CHAUR, *Four*, where in the *s* H of the first word we see perhaps a record of the *t*, the Gipseý *Staur*, the English *Square*, and the French *Carre*, or *Quarre*. The Etymologists agree, that these English and French words belong to *Quadrare*, and *Quatuor*. In the QUAR of QUAR-tus we again see, how the T or D is lost. I once thought, that the form QR was the original form, and that the other forms were derived from it, in a contrary order, by the process of accretion. But the Welsh *Pedair* unequivocally brings us to PED, the *Foot*, and the connection of the terms under the forms PDR, FTR, is, I think, indubitable, as likewise is the process, by which the other forms are derived.

WORDS signifying ‘What is **BASE** and **BAD**, What is *Low*, *Inferior*, *Depressed*, What is *Foul*, *Filthy*, *Vile*, What is in a state of *Dissolution*, What is *Weak*, *Decayed*, &c. &c.’ all which are to be referred to the **BASE** or **PUDGE** Spot, or matter of the *Ground*, *Dirt*, &c.

BASE , BAS , BOSE , &c. &c. (Eng. Fr. Germ. &c.)	PEST , (Pers.) Humble, Depressed, &c. <i>Base</i> , Vile.
BATE , <i>aBATE</i> , <i>aBASH</i> , <i>BASHful</i> , &c. (Eng.)	BAD <i>name</i> , (Pers.) ‘A BAD <i>name</i> .’
<i>aBATÎRE</i> , <i>aBASSARE</i> , BAXAR , &c. (Fr. Ital. and Span.)	BIS . (Ar.) <i>Bad</i> .
BAD , &c. (Eng.)	BAID , (Ar.) Little, mean, Vile.
FÆDUS , FÆTIDUS , FATUUS , PUTEUS , PUDEO , PESTIS , PÆDOR , PUTRIDUS , (Lat.)	BHEIT , BESH , (Sanskrit and Gipsej.) Down.
PUTRID , FETID , (Eng.)	BYSE Tribe, (Sans.) The <i>Base</i> , or Low Tribe.
FAG , FUDGE , PISH , &c. &c. (Eng.)	VASSARE , (Gips.) <i>Bad</i> .
VITIUM , VICE , (Lat. Eng.)	BAS , (Welsh.) A swoon, qualm; A fainting Fit; A Shallow.
VETUS , VIETUS , &c. (Lat.)	BASU , (Wel.) To fall or Lower.
FADE , WITHER , &c. (Eng.)	BATHAM , (Ir.) To Drown, Faint, Die.
FEIG . (Germ.) Faint hearted, dejected.	BOS , (Ir.) Abject, Mean, Low.
FEIGUR . (Isl.) A dead Body.	BD , (Ar.) Perishing, Death, Mean, Vile, &c.
PG , PGR , (Heb.) To be Faint, A dead carcase.	FATER , (Ar.) Weak, Languid.
	FEID , (Ar.) Dying, Macerating.

I shall produce in this Article those words, which denote “What is **BASE** or **BAD**, What is *Low*, or *Inferior*—What is *Depressed* or *Reduced* to a *Low* state:—What is *Foul*, *Filthy*, *Vile*;—What is in a state of *Dissolution*—What is *Weak*, *Decayed*, &c. &c. and which are derived, as I imagine, from the **BASE** or **PUDGE** Spot or Matter of the *Ground*, *Dirt*, &c. Among these terms we must class the following, **BASE** with its parallels produced by the Etymologists, *Bose*, (Germ.) *Bas*, *Base*, (Fr.) *Basso*, (Ital.) *Basis*, (*Βασις*) *Baios* (*Baios*, *Parvus*), *Basa*, (*Βασα*, apud Hesychium, *Αισχυνη*), *Bassa*, (*Βασσα*, *Βησσα*, vel *Βησσαι*, *Loca in montibus*, per quæ gradi possumus, &c.) &c. &c.—**BATE**, *aBATE*, *aBASE*, **BASH**, *aBASH*, *BASHful*, (Eng.) *aBESSIE*,

(Old Eng.) Humility, *Baisser*, *Abaissar*, *Abattre*, (Fr.) *Abassare*, *Abattere*, (It.) *Baxar*, *Abaxar*, (Span.) &c. &c.—*Vassal*, (Eng.) &c.—*οΒΕΔΙΟ*, (Lat.) *Obey*, &c.—*BAITON*, *BAITAS*, *BAITADA*, (*Βαιτωνα*, *τον ευτελη ανδρα*, *Βαιτας*, *ευτελης*, *αρχαια δε λεξις* *Βαιταδα*, *ευτελης γυνη*. Hesych.) the Vile, *BASE* Man or Woman, *BAD*, *BAWD*, *BAWDY*, (Eng.)—*FÆDUS*, (Lat.) which is the preceding word in my Latin Vocabulary to *FÆX*, *FÆCIS*; the former of these terms has been referred to *FAIOS*, (*Φαιος*) which brings us to *FUSCUS*, and from hence we pass to *FUCUS*, *FUKOS*, (*Φυκος*, *Alga*, *Fucus*.)—*FÆTEO*, *FÆTIDUS*, (Lat.) to which belong the terms in modern Languages *Fetid*, &c.—*FATUUS*, (Lat.) from which, we know, *inFATuated*, &c. is derived.—*FIDDLE FADDLE*, (Eng.) which form will bring us to *PIDDLE*, &c. in its senses of *Mingere*, and in that of a Little *PIDDling* business, (Eng.) *FUSTY*, (Eng.) *FESTER*, (Eng.)—*FAG*, as *FAG* end, the Vile *BASE* end, ‘The *FAG* at School, To be *FAGged*, here and there, up and down, ‘to pieces, to death,’ &c. ‘To be all in a *Muddled* state, as we express ‘it, in *Moiling*, *Toiling*,’ &c. I shall shew that *Moil* belongs to *Mould*, (Eng.) and *Toil*, to *Tellus* for the same reason. *FUDGE*, (Eng.) quasi *PUDGE* Stuff, to which we may refer such interjections as *PISH*, *Pshaw*, *Fye*, *Foh*, (Eng.) &c. *Pfuy*, (Germ.) which is the succeeding word in my German Dictionary to *PFUTZE*, “A *PUDDLE*, Lake, slough,” &c. &c.—*PUTEO*, *PUTIDUS*, *PUTRIS*, *PUTRIDUS*, (Lat.) *Putrid*, &c. (Eng.) *PUTHO*, (*Πυθω*, *Putrefacio*), which Latin words, we see, directly connect them with *PUTEUS*, “the Well, or *PIT*,” that is, the *PUDGY* spot, as I have observed on a former occasion, where I have produced the Welsh *PYDRU*, *PWDR*, &c. and the English and French *POWDER*, *POUDRE*.—*PUDet*, To be ashamed, as of something *Vile*; and hence the terms for the opposite of what is *Vile*, for *Shamefacedness*, as we express it, *Modesty*, *Chastity*, &c. *PUDor*, *PUDicus*, &c.—*PÆDor*, (Lat.) Filth, *PESTIS*, *PESTilentia*, (Lat.) *PEST*, *PESTilence*, &c. (Eng.) *PEJor*, *PESSimus*, (Lat.) with their parallels, *PIS*, (Fr.) &c.—*VITium*, (Lat.) *VICE*, &c. (Eng. Fr. &c.)—*VITO*, *VETO*, *Vitupero*, (Lat.) To *aVOID*, To *Forbid*, *Blame*, To *Fly* as something *Vile*.—*FEUGO*, (Gr. *Φευγω*), *FUGIO*, *FUGO*, (Lat.) which signify in the neuter and active sense, ‘To

‘fly as *Vile*,’ and To treat as *Vile*, or To *Be-Vile*, If I may so say, by Driving away, Routing, &c. as in FÆDO, ‘To Daub, defile.—‘To Lay in the Dust, *Beat down*, &c.’—VETUS, VIETUS, VETERMUS, (Lat.) FADE, with its parallels produced by the Etymologists *Vadden*, (Belg.) *Fade*, (Fr.) *Fad*, (Iss.) Defectus, who have justly likewise compared it with the Latin *Fatuus*, and with *Vado*, which I shew to belong to *Wade* and VADUM, the PUDGE spot.—WITHER, (Eng.) &c. &c. There are various words, which relate ad *res Venereas*—ad PUDENDA, &c. as FUTUO, &c. some of which are directly connected with these words, denoting, what is *Foul*, *Vile*, &c. though they are so intangled with terms which relate to other senses of the Element, that they must be considered in a different place. Whether PUCEAU, or PUCELLE refers to PUDOR, &c. in its good or bad sense, cannot easily be determined, yet PUZZEL in old English certainly relates to the *Vile*, *Foul* Girl, and is so used in Shakspeare alluding to the French PUCELLE, and accompanied with imagery, which brings us to the PUDDLE, or Miry Spot, In Henry VI. (Part I.) Talbot says,

“ PUCELLE, or PUZZEL, dolphin or dog fish,
 “ Your hearts I’ll stamp out with my horse’s heels,
 “ And make a *quagmire* of your mingled brains.”

The word PUSSEL, according to Mr. Tollet means “*A dirty wench*, or “*a drab*, from PUZZA, i. e. Malus Fœtor, says Minsheu,” where let us mark in FÆTOR, a kindred term.—BYAS with its parallels *Biaise*, BIECO, (Fr. Ital.) seems to relate to a *Downward* tendency, as to the BASE part or Ground.

The Etymologists derive *Vassal*, (“qui Gallice VASSI seu *Vassales* “dicuntur.”) from the Gothic *Fad*, and *Scalc*, Minister, as in *Mare-Schallus*; but whether the *Sal* in *Vassal* has this sense, or whether the *L* be only an organical addition, I cannot decide. The Greek BASILEUS, (Βασιλεὺς, Rex,) may perhaps belong to this word VASSAL, as denoting a person, who is Governour under a Superior Lord. In Scotch VASSALAGE, *Wasselage*, means, says Dr. Jameson, “Any great “achievement.—Fortitude, Valour,” where the good sense of the word

is used. Ruddiman has given the same origin of the term, which I have proposed, and has observed, that hence *Miles* and *Knight* came to be titles of honour. The *Knight* is acknowledged to be the *Knecht*, the *Servant*, *Attendant*, or *Soldier*, serving under a superior Warrior: General Vallancey has compared the Greek *BASILEUS*, (*Βασιλεως*), with the Irish *BASAL*, *Judex*.—If it belongs to this term, the Greek word must be referred to the same fundamental idea attached to our Element, though after a different process.—In Mr. Shaw's Irish and Galic Dictionary, we have *BASSOIL*, a *VASSAL*; and *BASAL*, Judgment; in the same column of whose Dictionary and the adjoining one I find *BAS*, Death; *BATH*, "Slaughter, death, murder," and *BATHAM*, "To drown, "die, perish, to faint." We may here see, that the idea of *Drowning* or of *Water* belongs to the Low, *Watery*, *PUDGY* Spot, and that the sense of *Death*, *Fainting*, &c. is derived from the metaphor of being *Laid low, or down*, in a state of *Decay*, *Dissolution*, &c. In such a case we cannot separate these ideas from each other. The sense of *Judgement* in the Celtic *BASAL* is probably derived from the idea of *Death*, pronounced against a Criminal; but on this point the Celtic Scholar must decide. It has been imagined that *Varlet*, (Eng.) *Valet*, *Valetto*, (Fr. Ital.) were quasi *Vasletti*, or *VASSALATTI*, the Sons of *VASSALS*, which may perhaps be the case. It has been likewise supposed, that *Vavasour*, sometimes written *Valvasour*, is quasi *Vas-Vasour*. Whatever may be the first part in this word, we see in *Vasour*, the second part, our Elementary character distinct.

The Latin word *oBEDIO*, with its derivatives, *Obeir*, (Fr.) *Obey*, *Obedient*, &c. (Eng.) in some of which the second letter of the Radical is lost, is not derived from *Ob* and *Audio*, but appears in its true form *BED*, as denoting the *Lowly* and *Submissive* action.—In Arabic عبيد *aBED* means a "Servant, Slave," and it signifies likewise "Blushing, "ashamed, penitent," or as Mr. Richardson explains the word, under the substantive form, *aBEDet*, *BASUfulness*, and this substantive contains another sense of the Element, "FATNESS." The word for a *Servant* appears under various forms in Arabic عباد *Ybad*, عبيد *Abid*, &c. &c. In Hebrew עבד *ABD* signifies, "To serve, labour, work.—To serve,

“be *Obedient* to another man as a *Servant*,” says Mr. Parkhurst. It is *particularly* applied, says Taylor, “to labouring in the *Earth*, or “to the tilling of it.”—Mr. Parkhurst understands the relation of the Latin *Obedio*, and its derivatives to this Hebrew word. In Hesychius we find *BOUSE*, a Female Slave, (*Βουση, Δουλη*), where the Critics refer us to another word in this Lexicographer, *ABOUTON*, Slavery, a term used by the Argives, (*Αβουτον, την δουλειαν Αργειοι*.) The word recorded by Hesychius may perhaps be considered, directly as *Ægyptian*. In this Language *ΒΟΚΙ* is *Ancilla*, and *ΒΟΚ, Δουλος*, *Servus*, and that these words are taken from the idea, which I suppose will be manifest from the terms, which appear in the same column of my *Ægyptian Lexicōn*, published by Woide, *ΒΟΤ, ΒΟΥΤ, Abominandum, Βδελυγμα*, where we see the idea of what is Vile or *BASE*; and here let us note the *BD* in the explanatory term *BDelugma* from *BDeo*, (*Βδελυγμα, Abominatio, Βδεω, Pedeo, flatum ventris emitto, Fæteo, Puteo*), having the same force, which is again visible in the *PED, FÆT, PUT*, of the Latin words, produced by the Lexicographers. In the Dialect of *Bœotia*, *BAIDUMEN* means ‘To Plough,’ and Bochart compares this term with the Hebrew word, which I have just produced;—“*Βαιδυμην, αροτριαν Βοιωτοι. Et Κριαδεμην γενναν. Βοιωτια δε η λεξις. Utrumque in Hesychio. Bœotica hæc duo απαρεμφατα simul confero, quia sunt similis formæ, Βαιδυμην, vel Βαιδυμεν potius est ex Βαιδυω, ut Κριαδεμεν ex Κριαδεω. Porro Βαιδυω est Hebr. אבד Abad. Utrumque est colere terram*,” (*Geograph. Sac. Chan. Lib. I. c. 17.*)—To the Arabic and Hebrew words signifying ‘To serve,’ are acknowledged to belong the names *ABD-Allah*, the *Servant of God*, *OBED, OBADIAH, &c. &c.* The following words might belong to the idea of the *Inferior Spot*, or station, unless we should imagine that they are to be referred to such words as *PUSH*, &c. under the sense of *PUSHING*, or *Pressing upon* in the different actions of *Attachment* and *Annoyance*, as *POST, Postea, Posterior*, with the acknowledged derivatives *Puis*, (*Fr.*) which has the same form as *Puis*, “A Well, a Draw Well, a *PIT*,” says Cotgrave, *Pues*, (*Span.*) *Poi*, (*Ital.*) where the second letter of the Radical is lost, the Greek *οΠΙΣΟ*, &c. (*Οπισω, Retrorsum, retro, &c. Post, Postea, &c.*)

οΡΕΔΕΟ, οΡΑΔΕΟ, οΡΑΖΟ, &c. (Οπηδεω, Οπαδεω, Comitor, Οπαζω, Persequor, sequi jubeo, comitem do, &c.) the English aFr, aFrer, the Saxon æFrer, &c. The nautical terms *Aft* and *Abaft* seem to be justly referred to the preposition *After*. Yet I do not understand the precise force of the compound *Abaft*, and there is some difficulty in these words which cannot be unfolded, till the Element [^]B, [^]F, shall be examined. The term BACK would appear to signify the *Hinder*, or *Inferior* part, but here again some difficulty occurs, which will be more manifest, when it is compared with other words. Perhaps the original idea annexed to the Greek οΡΙΣ, οΡΙΖΟΜΑΙ, (Ορις, Ultio, vindicta divina, Cura, consideratio, respectus, Οριζομαι, Curo, revereor, Caveo, Rependo, ulciscor,) may be that of *Following*, either for the purposes of *Respect*, or *Revenge*. The name of Diana ουΡΙΣ, (Ουρις, Upis, Dianæ epith. Callim. Dian. 204.) might be referred to this Race of words as denoting the *Follower*, or *Chaser* of Wild Beasts, or the Radical might be ΟΥΡ, and refer to the Noise or HOOP made in hunting.—In οΡΙΚΟΣ, (Ορικος, Opicus, deformis, sordidus, immundus,) we see the true idea of *Dirt*, *Filth*, &c. In Chaldee, בֵּתֵר BTR signifies *After*, and in the Arabic بَد BAD means “*After, Afterwards*,” says Mr. Richardson. The origin, from which this Arabic word is derived, will be manifest from the next term in Mr. Richardson’s Dictionary, under the same form بَد BAID, BAAD, BUAD, &c. signifying “*Little, mean, Vile*. Any thing “in which there is little Good;” which brings us directly to BASE and BAD. The term likewise means “*Perishing, Death*,” which brings us to the Celtic BATH, and BAS. The succeeding term is BADAN, *Afterwards*, BUDAN *leka*, Evil be to thee. In the same column we have BAAT, Turpitude, and in the same opening of Mr. Richardson’s Dictionary I find BETih, يطح “*Low lying, Muddy Grounds*,” and BETEN بطن *Low Ground*, which I have before produced. In Mr. Richardson’s Dictionary باز BAZ, and پس PES are produced as the appropriate terms for *After*. The term BAZ باز answers to our word BACK, in the sense of BACK again. Sometimes these Persian words are both used on the same occasion, as “*BAS, Pes riften باز پس رفتن* To go *Backward*,” I must leave the Persian Scholars to adjust the various senses belonging to

the term BAZ باز; yet, I see in Mr. Richardson's Dictionary an adjacent word, where we are directly brought to a sense, belonging to our Element, as بازار PAZAR, A Peasant's "*Shoe* made of raw leather, or the "bark of a tree.—Any kind of bandages, wrapt round the FEET." Perhaps the Eastern word بازار BAZAR, the Market-place, which is the preceding term to this in Mr. Richardson's Dictionary, may mean the Place trodden by the FEET.—We cannot but note, how *Trade* belongs to *Tread*, under some idea; and the term *Traffic*, we know, whatever be the race of words, to which it is attached, applies itself to a similar idea, 'There is much *Traffic* on the Road.'—One sense of the word BAZ, باز *Back* again, is a "Falcon, hawk," and that this word is by some process attached to the Ground, will be manifest from its derivative بازار BAZYAR which not only means a "Falconer, Fowler," but likewise, "a *Labourer, Plowman, Farmer*." In the same column of Mr. Richardson's Dictionary I see BAZE, A FATHOM, &c. where we have the sense of the Low-sinking in Spot, or Matter, and PAZEHER Treacle, where we perceive the idea of PUDGE Matter;—PAZSHAWE, "A Wart, a knob, and an excrescence," where we again see the idea of the Swelling out, PUDGE matter, or as we express it, the PUSH, or Boil, PUSHING out or up,—BAZI, "Play, Sport:—One falcon.—A little sphere, or globe," BAZIJ, "Little *globes*, or things similar, suspended above infants' cradles "for their *amusement*," from whence it will be understood, that the sense of *Play, Sport*, which appears in Persian under the form BZ. BAZIDEN, To play, &c. is derived from the idea of the Ball, or Swelling Lump. In the same side or page of Mr. Richardson's Dictionary is the verb, BAZUSHTEN, "To curl, twist, plait, to sew in plaits, to hem," which means to form into a *Lump*, and BAZNAME, burden, "To dart, "to throw; To *Boast*," which means To PUSH out, at, about, up, To throw about, or at, and 'To Swell up,' where let us note in the explanatory word BOAST, a kindred term, belonging to Boss, Bog, &c. &c.

In the next column of Mr. Richardson's Dictionary to that, in which پس PES is found, I perceive PEST پست which signifies, "Humble, "Depressed, low, abject, mean, BASE, vile," where let us note the kindred

term BASE, and we find likewise, as an adjacent term پستر PESTER, “Posterior, latter.” I likewise see بساج Besai, “Depravity, wickedness.” In the same leaf we have بزير Bezer, Downward, adjacent to which are various words, which I produce on another occasion, fully impregnated with the Elementary sense. There is one Persian term BEzegh بنج signifying “A dam, a pond, or any piece of water “confined by dikes and mounds,” where we are directly brought to the original idea of the BOG Spot. In Persian پشت PUSHT means “the “Back, shoulders, loins,” and it likewise signifies “A support, prop.” When similar ideas are entangled with each other, we find ourselves embarrassed in deciding, to what peculiar notion a term should be referred. We here see, that the BACK is connected with the sense of *Support*, and the BACK might certainly have been derived from the action of *Carrying*, or *Supporting*, and not from that of the *Posterior* part.—The English BACK occurs in various Languages, BAC, BÆC, (Sax.) *Bag*, (Dan.) *Back*, (Isl. Belg.) *Bach*, (Germ.) &c. &c., and if we say, that BACK is derived from the idea of the *Supporting* BASE, we have at once the sense of the BACK, or *Posterior* part, with the notion of *Support* added. When different senses of the Element are entangled with each other, it is sometimes impossible to decide on the peculiar notion, from which a term is derived. I shall examine BACK in another place, where we shall see it involved with terms, which signify ‘To *Rise* or *Swell* up,’ from the idea of the Swelling Lump; and this might have been the original notion. It will, however, be enough for us to shew, that the term belongs to the spot, supposed in my Hypothesis, the PUDGE Spot, or Matter, and when this is manifest, we shall not wonder, that these ideas are involved with each other. In the same opening of Wachter’s Dictionary, where BACK, Tergum, occurs, we have BACH, “Rivus, parvum fluentum,” and BACKE, “Collis, “tumulus,” where we have the BOG Spot, and the Lump; and BACKE, “Gena, mala,” which means the *Swelling* out object.—In the same opening of Mr. Richardson’s Dictionary, where the above Persian words are found, I perceive the Arabic پسین PESIN, “*Posterior*, last, the “newest.”

I shall here produce some Persian terms, which relate to the sense of BASE, BAD, BAWDY, &c. in their metaphorical sense of *Vile*, as derived according to my hypothesis from the *Low*, *Foul*, Spot. Thus ب BAD, or BED means “BAD, wicked.”—In the same column of Mr. Richardson’s Dictionary we have بدا BEDA, (Pers.) “Wickedness, obscenity, improper, “wicked, profane, or obscene discourse,”—پ PD for پاد PAD, “A guard, guardian پادشاه PADshaw, “An emperor, or great king, as being the “protector of his people,” and the Arabic بدا BEDI, “Beginning,” which meant probably the BASE or Foundation. Whence the sense of a *Guardian* annexed to the Persian word is derived, I cannot decide, yet Mr. Richardson in another place explains PAD پاد thus, “(Prefixed “to a noun.) 1. Carrying off, hindering, preventing. 2. Driving, forcing, “impelling. 3. Curing, healing.” The sense of *Driving* brings us to terms of *Violence* PASH, PUSH, &c. which is probably the original idea.—Words, denoting Beings of power, are commonly derived from the notion of *Hurting*, *Injuring*, &c. though they are afterwards applied to other actions of might, in which the sense of doing good, of Guarding, Preserving, &c. &c. appears.—In Arabic too I find ب BEZZ, denoting “Conquering, Victory, BAD,” where we see, how *Power* is united with “what is BAD, Wicked, &c. the succeeding words to which are ب BEZA, “Hating, abhorring, detesting, despising, undervaluing, treating with “contempt. Obscene, impudent;” بذا BEZa, “Being in a BAD state, “or habit. Becoming old, worn, and nasty,” and in the next column I see بذي BEZI, “Impudent, obscene, immodest (particularly in speech) “Despised, Hated,” &c. There is a Persian compound, which in both its parts corresponds with two English words, as BAD-Nam بدنام “Having a BAD-Name, infamous.” Mr. Richardson observes, that in the Arabic Language, “the verbs of Praise are two,” and that there are two likewise “of censure, or abhorrence, as بيسر Bis “is BAD, “horrible,” &c. &c. (*Grammar*, p. 193.) This will point out to us the familiarity of the word, and we shall be reminded likewise of the Latin BAT, which R. Ainsworth says, is “A word of reproving, as *Tush*, “*Pshaw*, *Pish*;” where let us note the kindred English terms PISH, “Pshaw, quasi PISHAW.”

I have conjectured, that the BYSE Tribe among the Hindoos means the BASE or LOW Tribe. In the Hindoostanee Dialects I find PIR, the *Back*, and in the same page of Lebediff's Grammar, (p. 70,) we have *Par-PATA*, "the Sole, a part under the Foot." Mr. Hadley represents the BACK and BACKWARD by PEETE and PEACHEY, which, however, may be derived from the Persian. The same writer produces BYTHNA as the appropriate term for *Sit down*, and in describing the mode, in which the Elephant is managed by the staff of his rider, he observes, that when the animal is *To lie down*, "it is thrust in a perpendicular direction, "the rider crying out BHEIT, BHEIT." (*Dialog.* p. 44.) In the Dialect of the Gipsies, *PADEL* means, *After*, BESH, DOWN, *Beshite s'o kam*, the sun is set, or *down*;—BESH *telse*, *Sit down*; *Okhis scammin*, BESH-POSHE *mandee*, 'There's a chair, 'Sit down by me,' where we see in BESH, and POSHE, the Element used in different forms to express the congenial ideas conveyed by the verb and adverb, *Sit* and *Down*. Let us likewise note in *Okhis* and *Scammin*, the Greek *Ekei*, (Εκει,) and the Latin *Scamnum*. In Gipsy, VASSAVE means, BASE or BAD, as "VASSAVE Chib, "a BAD Tongue, or BAD spoken person," and I have already observed, that in Sanskrit *Vasa Deva* is 'the Goddess of the *Earth*,' where we are brought to the spot, from which all these terms are derived.

In the Hebrew Language the sense of the Element BS, &c. is most manifest and unequivocal. It abounds with words, denoting *Scattering*, *Dispersing*, *Breaking*, &c. corresponding with PASH, &c. and it contains likewise other senses of the Element. We must always remember in this Language the term בִּז BZ, which means "Soft *Mud*, or *Mire*," and to this idea the senses of the other words should be referred. In this Language בִּס BS means "To trample upon, tread under Foot;" where Mr. Parkhurst records, as parallel terms, *Bas*, *Baisser*, *Abaisser*, (Fr.) *Base*, *Abuse*, (Eng.) The next term in this writer's Lexicon is בִּסֵּר BSR, which means as a noun in Hebrew, "An unripe Grape," and as a verb in Chaldee and Syriac, "To despise, condemn," from which idea he supposes the sense of the Grape to be derived; though the word might denote this Fruit, under the notion of what is *Trodden* down, in order to express the juice from it. The succeeding terms have for the second

letter ע, which has sometimes the power of G, and sometimes that of h, as בער BGR, which, as an Hebrew particle, “always exhibits the same “notion as the Latin *Post*, *After*, *Behind*, and imports the *BACK*, or *Hinder* “*termination* of a thing,” says our author;—בעה BGH, “*To Swell*, “*Swell up or out*, i. e. *To BAG out*, as we express it, where we have “another familiar sense of the Element,” and as a noun this word denotes “*PUSHES*, or *PUSTULES*,” where we see two kindred terms. In Chaldee the word signifies “*To seek*, *ask*, &c. which is nothing but “*To PUSH* for any thing,” as in *PETO*, *Posco*, (Lat.) &c.—בעט BGT, *To Kick up*;—בעל BHL, “*To take possession*,”—*Baal*, the Ruler, which belongs probably to the Element BL; בער BHR, *To clear off*, *take clean away*, which belong to the Element BR, and must be referred to another Hebrew word בר BR, with a similar meaning, where the true form appears. Mr. Parkhurst justly sees, that our English term *Bare* belongs to it.—בעת BGT, “*To disturb*, *affright*,” which belongs to words of terror, *BUG-Bear*, &c. &c. which will be produced on a future occasion. The next word, which follows in Mr. Parkhurst’s Lexicon, is the term just produced, בץ BZ, *Soft Mud*, or *Mire*. Again, in Hebrew בש BS, בשש BSS, signifies, “*To flag*, *fail*, *grow flaccid*, “*spiritless*, or *inactive*, *be confounded*,” “*To flag very much*, *loiter*, “*delay*.—*To flag through shame*, *be abashed*, or *ashamed of oneself*, “*to be quite confounded*,” to which Mr. Parkhurst has referred *BASHful*, *ABASH*.—This term is applied in the following passage, “*And they “were both naked*, the man and his wife, and were not *Ashamed*,” or, as it might have been “*were not aBASHed*,” לא יתבששו *la it BSSu*. Mr. Parkhurst has observed, that as a noun *mBShi* means the *Pudenda*, and we shall now see, that the *PUD* in *Pudenda*, &c. belongs to the same idea of *PUDGE*, what is *Vile*, *Shameful*, &c.

That the idea of *Flagging*, *Fainting*, &c. belongs to the *BASE*, or *PUDGE* spot, will be manifest from the Welsh *BAS*, which Mr. Richards has explained by “*A swoon*, *a qualm*, *a fainting fit*.” Under the same form we have *Bas*, “*A shallow*, *not deep*,” which the Lexicographers have justly referred to *BATHus*, (*Bathus*.) Mr. Owen explains *Basu* by “*To render shallow*, *to fall*, or *Lower*.” I see as an adjacent word

BASdarz, sometime written *Bastardd*, “What is of *BASE* growth,” a *BASTard*. We cannot, I think, doubt, that the English term *Bastard*, and the Welsh word directly belong to each other; and all will agree, that the *BAS* in both of these words must be referred to the *Low-BASE* Spot. Yet on the second part of this compound *Ard*, or *Tard*, *Darz*, some difficulty may arise. If we conceive the composition to be of Teutonic origin, then we should say, that the *Ard* meant Nature, as in ‘*Drunk-Ard*,’ &c. but if it be of Celtic origin, we must accord with the derivation of the Welsh Etymologists, who consider the second part to be their term *Tarz*, or *Tard*, ‘Springing, budding,’ &c. Adjacent to these words in the Welsh Dictionaries I see *BAWDD*, Drowning, referred by Mr. Richards to *BODDI*, a term of the same meaning, which he compares with the parallels *Beyddi*, or *Beuzi*, (Arm.) *Batham*, (Ir.) &c. Here we have the *BASE* or *Low Spot*, connected with the *Watery* or *PUDGE Spot*. In Mr. Owen’s Dictionary I see “*BAWAIZ*, “Dirty, mean, or vile, sordid,” and *BAWDY*, “A necessary house;” an adjacent term to which, is *BAW*, “Dirt, mire, excrement,” where we see a form, in which the second Consonant of the Radical does not appear. It would be idle to enquire, which should be considered, as the original form; since this question does not disturb the facts, which I detail respecting the form *BD*, &c. In Irish, *BAS* means *Death*, and the adjacent terms to this in Mr. Shaw’s Dictionary are *BATH*, “Slaughter, *Death*, murder,”—*BATH*, Drowning, and *BATHAM*, To “Drown, die, perish, faint,” where we see how *Fainting* and *Death* are connected with the *PUDGE*, or *Watery Spot*. An adjacent term is *BASSOILE*, *VASSAL*, which I have produced with these words, in a former page.—Again, *Bos* means in Irish, “Certain, *abject*, *mean*, *low*,” as Mr. Shaw has explained it. General Vallancey has compared the Irish *BAS* with the “Arabic *هَبَز* *heBAZ*, mortuus fuit, (*Pocock*, C. T.) “*اَبَاز* *aBBAZ*, sudden *Death*, (R.) *وَزَز* *VAZ-VAZ*, *Death*, (R.)” (Specimen of Irish Dict.) In an Arabic word the various ideas, which I suppose in my hypothesis, are combined. The word *بَد* *BAD* as represented in different forms by Mr. Richardson, means *BAID*, *Perishing*;—*BUD*, *Death*;—*BAAD*, “*Little*, *mean*, *vile*;”—*BUAD*, “*Any thing*, in

“which there is little good;” where the same word, under different diacritical marks, or vowels, comprehends the senses of the Celtic BAS, &c. and the English BASE, BAD, &c.

The German FEIG means “Faint-hearted, heartless, timorous, shy, “dejected, daunted, cowardly,” which will remind us of the English FAG, ‘To be FAGGED down to death.’ Wachter explains it in one sense by *Paucus*, and he has justly compared with it the term *PAUCUS* itself, which he considers as parallel to the terms, *Few*, (Eng.) *Foi*, (Alman.) *Peu*, (Fr.) &c. &c., remarking likewise, that FEIG, in the sense of *Vilis*, corresponds to the use of the term in Italian, *Huomo da Poco*, *Homo nihili*. It means too *Moribundus*, and this is the sense of the Saxon FÆGE, which Hickes explains by “*Moribundus*, morti appropinquans, ad moriendum destinatus ac expositus fati, cui extrema Parcae jam nunc fila legunt. Cimbrice FEIGUR.” (*Grammat. Anglo. Sax.* p. 114.) Wachter has referred us to this passage, with his usual diligence; though he has not seen, how the German FEIG connects it with the terms, which appear in the same opening of his Lexicon, as FEIGE, verber, which, as I shall shew, means ‘To PASH, as with ‘PUDGE matter,’ and FEgen, Purgare, which means ‘To PUDGE off, ‘or, To remove PUDGE,’ as will be evident from its corresponding term in English, FEY, or, FEIGH, ‘To FEIGH a Pond.’ I see likewise FEIGE, Ficus, which means the PUDGY stuff, Swelling out, &c. In Hebrew פג PG means “To Fail, Faint,” and hence says Mr. Parkhurst, the English “To *Fag*, *Fag*-end.” This word likewise means “The first “young Figs, which shoot forth in the spring,” and which, as he says, “*drop* as soon as they are ripe.” If this Hebrew term for a FIG *directly* belongs to the words for the same species of fruit in other Languages, it must be referred to the idea, which I have proposed. In the same page of his Lexicon I see פגר PGR, “To Faint, loose one’s “strength or activity,” which occurs in two passages, where Montanus, says our Lexicographer, “preserving the Latin derivatives from the “Hebrew, renders it *Pigrescebant*, *Pigri* fuerant.” As a noun this Hebrew word means “A dead inactive carcase, whether of man or beast.” Mr. Parkhurst derives from this word our term BADGER, “from his

“idleness,” which is not, I imagine, the true idea. The sense of a Carcase is that of the Cimbric FEIGUR, just produced from Hickes, who records the following passage in the *Voluspa* immediately after the above quotation, “*Fillest hann fiorve FEIGRA manna, Saturatur vita* “*expirantium hominum.*” The adjacent terms to this Hebrew word are פגש PGS, To meet, פגע PGH, To meet, &c.—To meet with, or light upon another, in a bad sense, or *with force and violence, to rush or fall upon*, to which Mr. Parkhurst refers FIGHT. These terms mean, To Push *against, upon*, &c. with various degrees of force, &c. The preceding term to these is פגל PGL, “To Pollute, defile,” where we are brought to the true idea. I see other terms adjacent to these under the form פד PD, signifying, ‘To PASH about, or to be in a ‘PASHED separated state,’ with some degree of violence annexed to the action, which will be considered in another place; though I might here produce the following פד PD, which “in Syriac signifies, *To Fail*, “in Arabic, *To Die*, and in the fourth conjugation answering to Hebrew “Hiphil, *To destroy, put to Death.*”—“As a *n* in Hebrew פיד,” PID, “Destruction, calamity,” to which Mr. Parkhurst has referred the English and French FADE.—פדר PDR, the FAT, in Hebrew, where it directly means PUDGE matter, but in Arabic it signifies, as a verb, “*To Fail, or faint through languor*,” where we have the metaphorical sense, according to my hypothesis. The Latin PIGER has the form PGR, as in the Runic FEIGUR, and the Hebrew פגר PGR; yet in PIGEON, we have the form PG.

In the same page of Robert Ainsworth’s Vocabulary, where these Latin words occur, we have terms, which bring us to the same idea; such as PIGNERO, To *Pawn*, which means ‘To PUT, or PUDGE down,’ PICTUS, Painted, i. e. the PUDGED, or *Dawbed* over surface, and PICEUS, made of PITCH, PICOR, To be PITCHED, or *Dawbed* over, where we unequivocally see PUDGE matter. I perceive likewise PIUS, PIETAS, which bring us to PITY, Pitié, (Fr.) &c. and these terms denote, as I imagine, in their original idea, ‘What is of a *Vile, Low* abject, nature,’ A *Pitiful* Fellow, state, &c. The terms in French, with which Pitié is surrounded, direct us to this idea. In the same page of my French

Dictionary, where this word is, I find the following terms, *PITRANCE*, a *Vile*, *small* piece of any thing, *PITAUD*, “A clownish Fellow,” *PIS*, “Worse,” *PIS*, “Udder, dugs, breast,” which may either mean the *Low-Hanging down* part of animals, or the swelling out part, *PISSER*, and *PITUITE*, Phlegm, in which words we are unequivocally brought to *Vile*, *PASH*, or *PUDGE* Matter. I see the adjacent term *PITON*, which I must leave the French Etymologists to refer to the Radical idea, though perhaps it means the *Little* object, Ring, nail, &c. In Martinus we find adjacent to *PIGE*, The terms *PIGE*, “Græce dicitur depressum,” “Vet. Vocab. An eo respicit, quod Πυγη est ἑδρα, καθισμα? Hesych. “Πυγματον, ἐσχατον, id alioqui Πυματον,” et *PICELLA*, “Artopta, “genus vasis,—Dicitur à *PIGE*, quia *depressa* est;” though others derive it from *BACKEN*, To *BAKE*. Unless the original idea could be ascertained; we know not, to which of the Elementary senses such terms should be referred. *PIGELLA*, however, must probably be referred to the names of *VESSELS*, which will be examined in another place.

In Arabic فات *FAT* means “*Fate*, *Death*,” and an adjoining word is فاطر *FATER*, “*Weak*, *languid*, *remiss*,” as Mr. Richardson explains them; in the same column of whose Dictionary I see فاحش *FAHSH*, “*Shameful*, *BASE*, *mean*, *dishonest*, *wicked*, *obscene*, *impudent*.” In the succeeding column we have فادر *FADIR* “*Languid*.” “*Ineundi potentiâ defectus per nimii coitûs causam*.” Let us mark the explanatory word *FATE*, *Fatum*, (Lat.) which might be referred to the same idea, though the Etymologists may be right, when they conceive it to be “*id quod Fatum, vel Dictum est*.” Again, in Arabic, فدر *FEDIR* means “*Foolish*.—“*Easily broken*, (Wood.) *FEDIR*. *Languid*, *impotent* (ex nimio congressu.)” In the same Language فوت *FAWT* is “*Death*.”—فود *FAWD* “*Death*, *dying*,” and فواق *FAWAK* “*A sigh*, *sighing*, *sobbing*, the “*last breathing of a dying person*.—*Fainting*, *swooning*,” all which words occur in the same column of Mr. Richardson’s Dictionary, and in the succeeding column we have other words, under the same Element, bearing a similar meaning, as فوظ *FAWZ*, “*Death*, *giving up the ghost*.” In the same leaf of this Dictionary, I see فيد *FEID* “*Dying*.—*Saffron*.—“*Moistening*, *macerating*, *diluting*, *Saffron* and other aromatics,” where in

the sense of *macerating*, we are brought to the idea of reducing to a PUDGE state; فَيْزُ FEIZ, "Plenty, abundance.—Dying, expiring," &c. where these meanings, apparently so different, are reconciled under my hypothesis of PUDGE, in a state of prolific moisture, dissolution, &c. فُتُوز, "Dying, Death," to which I see an adjacent Persian word فَيَّة FEYE "A shovel for *Mud*," &c. These words from the Arabic Language will be sufficient to shew us one vein of meaning, which is attached to our Element, in that form of Speech.

The sense of *Foolish* will bring us to the French term FAT, "A silly, "conceited man," and the Italian PAZZO, which John Florio explains by "A Fool, a PATCH, a Mad-man," which will shew the commentators on Shakspeare, that PATCH, which occurs frequently in that Poet, ("A Crew of PATCHES, rude mechanicals," &c. &c.) is not taken from the name of Cardinal Wolsey's Fool, as Mr. Warton supposes, or from the PATCHED, or *Pyed* coats worn by Fools, as Mr. Steevens thinks, but that it belongs to the Italian term, as Mr. Tyrwhit supposes. Perhaps we should not say, that PATCH is derived from the Italian PAZZO, or is a *corruption* of it, as Mr. Tyrwhit expresses it, but that it belongs to our own language, and is a parallel term to this Italian word.—Mr. Warton has justly remarked that *Cross-PATCH* is still used for a "Perverse, ill-natured Fool," which is, I think, too colloquial, for a direct Italian derivation. I shew in another place, that PATCH, belonging to the Garment, is the coarse *Lumpy*, PUDGE addition; and thus PATCH, the Lump of a Fool, is nothing but another application of the same term. In the same page of John Florio's Dictionary, where PAZZO is, I see PATTA, "Accord, covenant," &c. which belongs to the Latin PACTUM, the *com*-PACT, which I shew in another place to be derived from the idea of something *com*-PUDGED, if I may so say, or something made up into a *Lump* or *Mass*, but the succeeding word in John Florio directly brings us to the idea of *Dirt*, and decides on my hypothesis, "PATAcchiare, To besmear, to bedaub, to bespaul, "to beblurr, to beslaver." In the preceding leaf of John Florio, we have "PASTA grossa, Coarse PASTE, also a gross-Pated or shallow-witted "Fellow," where we have the metaphorical sense of PAZZO, as supposed

in my hypothesis. No one can doubt that PASTE belongs to such words as PUDGE. The next term to the French FAT in their Dictionaries is *FATAL*, where we still might be led to think, that FAT in both these words had the same meaning, but in the adjacent term *FATIGUE*, “*FATIGUE*, Weariness, toil, labour,” we certainly see the same metaphor as in FAT, and in *FATRAS*, “Trash, rubbish, paltry stuff, things of no value,” we are unequivocally brought to the original idea of PUDGE, or *Dirt* matter.

SECT. II.

B, F, &c. } C, D, &c. } l, &c.

TERMS, signifying *Bog*, or *Pudge* matter, as BOG, PUDGE, &c. What is of a BOG or PUDGE kind, form or consistency, as BOTCH, BATCH, PASTE, PUDDING, &c. &c.—Terms which relate to PUDGE matter, as more particularly expressing, the *Marshy* Spot, *Watery* matter, or *Water* in general, as BODA, (Russ.) BEDU, (Βέδου, ὑδωρ Φρυγες,) WASH, WATER, UDOR, (Υδωρ,) &c. &c.—Terms derived from the idea of what is of a PUDGE consistency, or of a *Plastic* nature, which relate to *Form*, *Figure*, *Shape*, &c. as POTTER, (Eng.) FACIO, FIGULUS, FIGURA, (Lat.) FIGURE, (Eng. Fr.) &c. &c.

TERMS expressing BOG, or PUDGE matter, and what is of a BOG or PUDGE kind, form, or consistency.

BOG, PUDGE, PUDDLE, (Eng.)	POTTAGE, <i>Hodge-Podge</i> , (Eng.)
VASE, (Fr.) Mud.	sPOGGOS, (Gr.) the <i>Spungy</i> Substance.
BZ, (Heb.) Soft Mud.	POSSET, (Eng.)
BATCH of bread, (Eng.)	PITH, PUTTY, (Eng.)
BATTER, (Eng.)	PUS, PITUITA, (Lat.)
PATTUMA, (Ital.) Dirt.	PTUO, (Gr.) To sPIT.
PASTE, PATE, &c. &c. (Eng. Fr.)	PUDDING, (Eng.)
BOTCH, POCK, &c. (Eng.) The Swelling,	
Sore, &c.	&c. &c. &c.

In this *Second Section* I shall consider that Race of words under our Elementary Character B, F, &c. } C, D, &c. which express BOG or PUDGE matter, as BOG, PUDGE, &c. or what is of a BOG, or PUDGE kind, form, or consistency, as BOTCH, BATCH, PASTE, PUDDING, &c. This enquiry will occupy a separate Article, which will appear first in the present Section. In the next Article I shall detail those terms, which express PUDGE Matter, as more particularly relating to the BOGGY, *Marshy*, or *Watery* Spot, or *Water* in general, as BODA, (Russ.) BEDU, (Βεδυ, υδωρ Φρυγες.) WASH, WATER, UDOR, (Υδωρ.) In the succeeding Article I shall detail those terms, which are derived from the idea of PUDGE, or Clay Matter, when considered as of a *Plastic* nature, and which relate to *Form*, *Figure*, *Shape*, &c. as POTTER, (Lat.) FACIO, FIGULUS, FIGURA, (Lat.) FIGURE, (Eng. Fr.) &c. &c.

I shall now proceed to the Enquiry, which I have destined for the *First Article*, in which I propose to detail those terms, which express BOG or PUDGE Matter, as likewise what is of a BOG or PUDGE kind, form, or consistency. Among the terms, which convey this train of

ideas, we must class the following. BOG, (Eng.) which amidst various attempts at derivation has been justly referred to the German BODEN, and the Irish BOG, which more directly belong to it.—BUGGLE, (Scotch.) “A BOG, Morass,” which brings us to the form of the English BOGGLE,—PUDGE, PUDDLE, &c. &c.—PATTUME, (Ital.) Dirt.—VASE, (Fr.) Mud.—PFUTZE, (Germ.) A *Puddle, Bog*, &c.—PIT, PUTEUS, PUTEALIS, &c. &c. (Eng. Lat.) &c.—POT, (Scotch,) contains the different turns of meaning in this Race of words, as it signifies “A PIT, Dungeon.—*A Pond full of water*, a *Pool* or deep place in a river. A Moss-hole from whence “PEATS have been dug,” where Dr. Jamieson has referred us to the combination of kindred terms PETE-POT, “A Hole out of which PEATS “have been dug,” under which he has duly recorded the terms corresponding with PIT, as the Teutonic PUT, “*Lacus, locus Palustris*,” &c. &c. The preceding article to this is PET, PETTLE, “To fondle, “to indulge, to treat as a PET,” where the only difficulty is to decide on the original turn of meaning, belonging to the same fundamental notion. I shew, in another place, that terms denoting *Little*, are derived from the idea of the minute PIECE, or Lump of Dirt, and such may be the signification of PET. Yet the sense of *Fondling* seems to bring us to the idea of *Soft* matter, and not of what is *Small*. The succeeding word to POT in Dr. Jamieson’s Dictionary is POTARD, occurring in a work, of which some copies read, *Dotard*.—Here Pot means *Soft*, and we see how ‘To PET,’ To *Fondle* may belong to it, just as *Fond*, (“Foolish *Fond* old man,”) belongs to *Fondle*.—BOG, (Ir.) Soft, penetrable, to which General Vallancey has justly referred the Algonkin term Bogo, Soft, (*Essay on Celt. Lang.*) Bogach, Boglach, (Ir.) “A Marsh, Moor, BOG, Swamp.”—BOTACH, (Ir.) A Fen, or BOG; FOTHACK, (Gal.) a Lake.—BOIDHILIA, (Ir.) *Puddle*.—BAKOIAS, (Βακοιας, Πηλος, Hesych.) *Mud, Clay*, &c. I see adjacent to this word in Hesychius BAKON, a Cretan word for *Falling*; corresponding with PESON, (Βακον, Πεσον, Κρητες,) and we shall all understand, how the idea of *Slipping* and *Falling* bring us to *Mud*, and I shall shew in a future Volume, that *Labi*, (Lat.) belongs to *sLip*, *sLime*, *Limus*, &c. I see, moreover in Hesychius BAKOA for BATHRON, a Step, and BAKCHOA for

BOTHROS, A Ditch, (Βακοα, Βαθρον.—Βακχοαν, Βοθρον Αιολεις.)—
 BEZZLE, *em*BEZZLE, To Swallow up as in a PUDDLE,—BOGGLE, or
 BOG Spot. The term *Voro* belongs to *Vorago* for the same reason.
 Johnson explains *em*BEZZLE by, ‘To SWALLOW up in riot.’ The term
Swallow has a similar origin and meaning, as referred to the Radical
 SL, GL. It means in one sense what *em*BEZZLE does, as Johnson
 explains it by, “To engross, to appropriate, often with *up* emphatical,”
 and in another sense he explains it by, “To absorb, to take in; to sink
 “in any *abyss*, to *ingulph*, with *up*,” as in Milton, “In Bogs,
 “*Swallow’d* up and lost.”—“בִּיץ BZ,” (Heb.) “Soft mire.—As a *n*.
 “בִּוץ” BUZ, “Byssus, of which very fine white garments, like linen,
 “were made,” where we see, how a term denoting *Fine* garments is
 derived from *Mud*, whether as referred to the *Soft*, *Fine* substance,
 when it is formed into cloth, or as referring, as Mr. Parkhurst appears
 to suppose, to the *Soft downy* “substance formed in the inside of the
 “pods of the shrub.” I see an adjacent term to this בִּצֵק BZK, “To
 “be made *Soft* by *moistening*.—As a *n*. Meal moistened with water,
 “*Paste*, or *Dough* unleavened,” where let us mark a kindred term
 PASTE. In Arabic, says our Author, the word signifies to *Spit*, “*Sput*,
 “*Sputavit*,” where let us again note in sPIT, sPUTO, other kindred
 terms.—BATCH-Cake, BATCH of *Bread*, in which latter application it
 refers to a certain quantity of BATCH, or *Dough* matter, put into the
 oven at once. The succeeding words to this term in Nathan Bailey
 are, “To BATE, To *a*BATE, which belongs to the idea of *Lowering*,”
 derived from the BASE or Low Spot, and BATE, The texture “of wood,”
 which means the *Matter* of Wood. The next word is “To BATE,”
 a term in Falconry, which refers to the fluttering, or BEATING of a
 Hawk’s wings.—BATTER, “A mixture of water, flour, eggs, &c. to
 “make Pancakes,” which the Etymologists derive from BATTRE,
 “because it is always well BEATEN together.” This may be the fact,
 and if it be so, it is but a step removed from the original idea. I
 suppose, that To BEAT, or To BATTER, means originally ‘To PASH,’
 i. e. ‘To reduce to PASH, or PUDGE Matter,’ or ‘To strike against
 ‘PASH matter;’ and it would be idle to enquire, whether BATTER

means PASH matter, or PASH'D, BATTER'd, or BEATEN Matter.—BUTTER, with its parallels in various Languages, *Buter*, (Sax.) *Butter*, (Germ.) *Boter*, (Belg.) *Butyrum*, (Lat.) *Bouturon*, (*Βουτυρον*,) &c. &c. means the BATTER like matter. Wachter has justly seen, that the term BUTTER is not derived from the Greek word, but that it was adopted by the Greeks from the Barbarians, as they are called. When the term was written by the Greeks, it should seem, as if the form *Βουτυρον* had been purposely adopted under some Etymological fancy, which now exists, that the word belonged to their terms *Bovs* and *Typos*, quasi *Coagulum Vuccæ*. This must be added to innumerable other examples of that *monopolising* spirit, for which this lively nation was so much distinguished. The Glossaries give us *PIKERion*, (*Πικεριον*, *Butyrum*,) under which form the Greek pretensions are lost.—BAKE, Coquere panes, means To make up, or to be made up into a consistent *Lump*. Some of the parallels produced by the Etymologists are *Bæcan*, (Sax.) Pinsere, coquere, *Bage*, (Dan.) *Backen*, (Germ. and Belg.) *Baka*, (Isl.) *Pachan*, (Franc.) and the Phrygian BEK, or BEKKOS, (*Βεκκος*, Panis, Phrygum linguâ. Stultus, Delirus,) denoting *Bread*.—They fail not, moreover, to remind us of that notable story of the Ægyptian King, who having secluded some children from the means of hearing any Language spoken, at last found that they uttered of themselves the sound BEK, which he discovered to be the Phrygian term for *Bread*. If we should imagine, that in spite of all the vigilance of our enquiring King, these children had found the means of procuring a Teutonic Tutor, our wonder might be considerably diminished. The Etymologists record likewise the Greek BAGOS, which according to Hesychius signified a piece of *Bread*, or PUDDING, (*Βαγος*, *κλασμα αρτου η μαζης*.) In Scotch we have a term which directly connects BAKE with the BOG. In the same column of Dr. Jamieson, where we have BAKSTER, BAXSTER, a BAKER, from which form our name BAXTER is derived; we find likewise BAKIE, “the name given to one kind of PEAT.” Those who suppose this to be a secondary sense, still illustrate the union of ideas, supposed in my hypothesis, by observing, that “When brought to “a proper consistency, a woman on each side of the line *Kneads*,

“ or BAKES this PASTE into *Masses*, of the shape and size of PEATS, “ and spreads them in rows on the grass. From the manner of the “ operation, these PEATS are called BAKIES.” Mr. Parkhurst compares the Phrygian and Græcian terms, just produced, with the Hebrew BG בנ, which signifies “ Meat, Food,—and in composition with פת,” PT, “ A portion.” The two succeeding terms in Mr. Parkhurst are בנר BGD, a covering of Cloth, and בר, BD relating to *Separation*, where we have Matter, under its two forms of a *Mass*, or *Lump*, and of *Separation* in its *Yielding*, *Loose State*; where we see only different turns of meaning, annexed to the same idea, as Mr. Parkhurst supposes, that the term BG בנ in its original notion means, “ To Spoil, Pluck, “ *Break off*.” The substantive signifies a *Lump*, *Piece*, or PART, and the Verb To Part or Separate. Junius produces under BAKE, another term in Hesychius, BAGARON, which among the Lacedæmonians signified *Tepid*, (*Βαγαρον*, *χλιαρον*,) and which he refers to the Teutonic “ BAKEREN, Fovere, focillare, modico calore reficere. D. quoque BAGAR “ *et saar est Fovere vulnus*,” which means, perhaps, to Rub, Foment, or BATHE, as we express it, in *Soft-Liquid matter*, and from hence it might pass into the idea of *Warmth*, acquired by such BATHING, or *Fomenting*. The term BATHE and its kindred Bath, belong to the idea of the *Watery-Liquid Matter*. In Scotch BEIK, &c. has a similar meaning, which Dr. Jamieson explains by and refers to BASK, (Eng.) as likewise to the Dutch *Bakeren*, the ancient Swedish *Baka*, and the English BAKE, &c. &c. The preceding term to BAKE in Junius, is BAIZE, or *fine Freeze*, ‘*Villosus pannus*,’ which means the FUZZY, or PUDGY swelling up stuff.—PISTOR, PISI, *Pinso*, “ To bruise, stamp, “ bray, as in a mortar,” i. e. To reduce to a PUDGE state, To Knead up PUDGE matter. Here we see how the form PS, and PN, pass into each other. In one sense this Latin word means, “ To PECK,” where we see a kindred term.—PUDDING, with its parallels produced by the Etymologists, *Puding*, (Swed.) *Boudin*, *Bodello*, (Ital.) *Budella*, (Ital.) *Intestina*, *Botulus*, *Botellus*, &c. The verb BOUDER means “ To POUT,” where we see the idea of the *Swelling out* appearance, and here let us note a kindred term POUT. In Gaelic PUTAG is a ‘*Pudding*,’ and

in Welsh POTEN means, as Mr. Owen accurately explains it, “What *Bulges* out, a *Pannch*; a PUDDING.”—PASTE, PASTEY, *Pie*, &c. in which latter word the second consonant of the Radical is lost, with their parallels, produced by the Etymologists, *Paste*, *Pate*, *Patée*, (Fr.) *Pasta*, (Ital. and Span.) *Pasticcio*, (Ital.) *Pastello*, (Span.) *Posteeg*, (Dan.) *Pastege*, (Belg.) &c. &c. to which they might have added *Pastillus*, (Lat.) The Etymologists justly remind us under these words of a kindred term *Passo*, (Πασσω, Conspergo,) which means to *PASH* about. In Irish *PIGHÉ* is “a *Pye*, and *PIGHÉ-Feol*, a *PASTY*,” and in the same column of Mr. Shaw’s Dictionary, where this word occurs, I see *Pigadh*, *Pigin*, “An earthen *PITCHER*,” which together with the English term *PITCHER* are to be referred to the Hollow of the *PIT*, or the materials of *PUDGE* matter, from which it is formed; as likewise *Pic*, *Pich*, denoting *PITCH*, where we are unequivocally brought to *PUDGE* matter.—I shall shew, that the verb ‘To *PITCH*’ in English means to *PUDGE*, or *Stick* in, upon, &c.—Adjacent to the word *PASTE*, I see in Junius *PASTnip*, with its parallels, *Pastinaca*, (Lat. Ital. and Span.) *Pastenade*, (Fr.) *Pastinake*, (Belg.) &c. which may mean the *Swelling out* substance, as applied to its form, or it may belong to *PASCO*, as the Etymologists suppose, from its *Swelling out*, or *Fattening* quality. I shall shew, that *FAT*, *FEED*, *PASCO*, belong to the idea of *Swelling* or *PUDGING* out. Perhaps the *Nip* in *PAST-Nip* may signify *To Pluck up*.—Another adjacent word is *PATCH* which unequivocally means the *Swelling up*, *PUDGE* Substance. In its application to a *Plaister*, “*Panniculus medicamento illitus atque affectæ parti impositus*,” we see the idea of *Smeary PUDGE* matter, and in the phrase “A *PATCH* “of *Dirt, Land*,” we are brought to the Substance, and the Spot supposed in my hypothesis. In the sense of a *PATCH* on a Garment, we come to the *BORCH*, and the *BORCHER*; the origin of which is manifest in the sense, which *BORCH* bears of the *Foul Swelling Sore*. The parallels to *BORCH* produced by the Etymologists are *Bosse*, (Fr.) *Bozza*, (Span.) *BORCH* in the sense of a *Swelling, Rising Sore*, brings us to *Pock*, *Pox*, &c. &c.—Skinner under *PATCH* has justly reminded us of the word *PIECE*, the Italian *Pezzo*, &c. which mean nothing

but the *Lump*. In the sense of *PIECE*, as applied to a Warlike instrument, having capacity to hold or contain, with its parallels produced by the Etymologists, *Buyse*, *Busse*, (Belg.) *Harque-BUSE*, we see the *Swelling out* object, or Hollow, &c. able to hold or contain.—*POGGOS*, (*Σπογγος*, *Spongia*,) the *Spungy* Substance, where we see, how the forms PG and PN pass into each other.—*POTTAGE* with its parallels *Potage*, *Potaggio*, (Fr. Ital.) where Junius refers us to *Broth*, *Porridge*, which belong to the Element BR, and to POT, which with its parallels *Pot*, *Potto*, (Fr. Ital.) *Poculum*, (Lat.) *Poterion*, (*Ποτηριον*,) seem to mean that, which contains *Liquid*, and to be derived from the Watery, *PUDGY* Spot, the PIT, though this term will be considered on a future occasion. The next word to POT is *Potatoes*, *Potados*, (Span.) *Potate*, (Ital.) *Battata*, where the PT, BT, would represent the Elementary sense of *Rising*, or *Swelling*, if the Radical PT was the source, from which these words are derived.—*PODGE*, as in *Hodge-Podge*, has been understood by the Etymologists to have some relation to the German *Pfutze*, *Lacus*, &c. *Vessica*, *Pustula*, as Skinner explains it, (where let us mark in *Vessica*, and *Pustula*, kindred terms,) and to the Latin *Fossa*, and *Puteus*. In the same column of Skinner's Lexicon, with these words, I find *POD*, *Folliculi leguminum*, *POCKET*, with its parallels *Pocca*, (Sax.) *Poche*, *Pochette*, (Fr.) *Poke*, (Belg.) which is sometimes the English form, *POCKET*, quasi *PACKET*, or *PACK* of wool, *Pock*, *Pox*, and *POACH'd* eggs, where we see the *Swelling out* Substances, as of a *PUDGE* kind. I find likewise *Pocard*, a Lincolnshire term, for a species of Duck called *Bosca*, which Skinner derives from *Acrd*, *natura*, and *Pocca*, (Sax.) the *POKE*, or Bag, “quia sc. rostrum latius habet ad “quandam *Peræ*, seu cochlearis speciem.” Even *POESY*, which occurs in the same column of Skinner; and which belongs to *Poico*, *Poieso*, (*Ποιεω*, *Ποιησω*,) must be referred to the same train of ideas. I shall shew that the Greek *Poico* is quasi *POJEO*, and signifies, ‘To make ‘up, or Form shapes of Plastic, or *PUDGE* matter.’—*POSSET*, which some derive from *Potus*, and others from *Poser*, *Residere*.—*PITH*, with its parallel produced by the Etymologists *PID*, *PITTED*, *Medulla*, all which denote the *Soft PUDGY* substance. Some derive *PITH* from *Pix*,

and others from *Bvthos*.—PUTTY, (Eng.) the composition of a PUDGE nature, used by Glaziers, &c. The verb under a similar form in English PUT is nothing but ‘To PUDGE in,’ if I may so say, just as “To *Stick* “in” belongs to *Sticky* matter.—PITCH, (Eng. substantive,) with its acknowledged parallels, *Pic*, *Pix*, (Sax.) *Peg*, *Beg*, (Dan.) *Pege*, *Poir*, (Fr.) *Peccia*, *Pece*, (Ital.) *Pech*, (Germ.) *Peck*, (Belg.) *Pix*, *Picea*, (Lat.) *Pitta*, *Pissa*, *Pitus*, (Πιττα, Πισσα, Πιττα, *Pix*, Πευκη, Pinus, Πιτυς, *Picea*, Pinus.) We should imagine, that *Pinus* was only a different form of these words, which will be considered in another place, among the words under the Elementary character PN. The verb, ‘To PITCH,’ is to *Stick* as into PITCH, or PUDGE matter, as I before observed. Wachter has the form BECH, for PECH, PIX; the next article to which is BECH, an ancient word for *Tenebræ*; the origin of which, as he says, is obscure. He observes, however, that this term seems to exist in the compound BECH-*schwartz*, “Ater instar tenebrarum, “nisi referre malis ad *Picem*.” This combination answers to our phrase, “PITCH dark,” and the sense of BECH, Darkness, belongs directly to BECH, PITCH.—In Shakspeare we have “PITCHY-Night,” (All’s well, &c.) and “Night is fled, whose PITCHY mantle overveil’d the Earth,” (HEN. VI. P. 1.) Nothing can be more marvellous, than that Wachter should not at once understand and acknowledge this relation. There are various terms belonging to our Element, which relate to the *Black*, *Dark* colour, as we express it, which are to be referred to the terms, denoting *Dirt*, under that Element, such as ΠΗΛΙΟΣ, (Φαίος,) FUSCUS, BIS, (Fr.) &c. &c. It is impossible not to see, how FUSCUS, “Brown, “Tawny, a dim, or dark colour; dusky,” &c. connects itself with FUCUS, the *Foul Dawb*, and with FLÆX, FLÆCIS, Dregs, Dirt. I shall shew, that *Dark*, *Dregs* and *Dirt*, all belong to each other for the same reason, and that *Dusky* belongs to *Dust*.—PITUITA, “Phlegm, Rheum,” &c. which the Etymologists have justly compared with PETUA, (Πηττα, Coagulum,) which belongs to PETTIO, and PETTO, (Πηττω, Πησσω, Figo, Gelo.) These words will shew us, that FIGO, FIX, &c. is attached to the idea of PUDGE matter, quasi, ‘To PUDGE in,’ or ‘To be in a PUDGY, ‘PUDG’d in state;’ just as ‘To *Stick* in’ belongs to *Sticky* matter.

The form *PIT* in *Pituita* will suggest to us, that the following words belong to our Elementary form *PT*, *Spuo*, *sPUTum*, *sPUTo*, *Spew*, *sPIT*, *sPUTTER*, *sPITTLE*, with their parallels *Spewan*, (Sax.) *Speyen*, (Germ.) &c. &c. *sPÆtan*, (Sax.) *sPUTzen*, *sPEIKELN*, (Germ.) &c. &c. *PTuo*, *PUTizo*, (*Πτυω*, *Spuo*, *Πυτιζω*, Crebro *Sputo*.) In the compound Latin term *e-FEUTio* we have, likewise, the full form. The preceding term to *PUTizo* in my Greek Vocabulary is *PUTia*, (*Πυτια*, Coagulum,) which they derive from *PUOS*, and this brings us to the Latin *PUS*, "Matter, corruption," &c. (*PUos*, *ov*) Colostrum, seu colostrum, primum "lac à partu in omnibus animantibus; *PUos*, *PUeos*, *Pus*." Hence we pass to *PUTho*, (*Πυθω*), corresponding with the Latin *PUTreo*, *PUTrid*, *PUTridus*, &c. and in the same column of my Greek Dictionary, where this word occurs, I see *PUThmen*, (*Πυθμην*), the *BOTTOM*, and *PUThomai*, (*Πυθομαι*), *Audio*. This brings us to *Punthanomai*, where we have the form *PN*, and *PEUTHomai*, (*Πυνθανομαι*, *Audio*, *intelligo*, *cognosco*, *Interrogo*, *Percontor*), the original idea of which is that of *Enquiring*, or *Pushing* into the *PUDGE*, or *BOTTOM*, just as *Scrutor* means *Routing* into old trumpery, and as the explanatory word *Percontor* means, in its first sense, *To rout* into the *Ground* with a *Pole*, &c. What in Greek is called *PUOS*, (*Πυος*, Colostrum,) is in English called *BEESTINGS*, to which the Etymologists have produced as parallel *Beost*, *Bysing*, (Sax.) *Biest*, (Belg.) *Beton*, (Fr.) some of whom derive it, though not without an expression of doubt, from *Best*, *optimus*, and others refer us to *PETua*, (*Πητυα*, coagulum.)—The words, which appear under the form *sPT*, must be considered as belonging to the form *PT*. The Etymologists understand, that *sPATTER*, *To bedawb*, belongs to *sPIT*, *sPUTTER*, *sPÆthian*, *sPADL*, *Sputum*, and they refer us likewise to the Greek *sPATHao*, *sPATALao*, (*Σπαθαω*, *Σπαταλαω*), which Skinner has well translated in their fundamental sense, by *Dissipo*; all which will be explained on a future occasion. It will be agreed, that our vulgar term, belonging to the French *Pisser*, the Italian *Pisciare*, the Danish *PISSER*, is to be added to these words. In *PIDDLE* we see the form *PUDDLE*, and when we talk of a *PIDDling* fellow, we have the sense of a Person *PUDDLING* about vile, little, or insignificant affairs.

The *Pismire*, is not “q. d. quæ in luto mingit,” but the animal, which PUDGES amongst, or PASSES amongst PUDGE or *Mire*. The *Murmex*, (*Μυρμηξ*,) *Formica*, belong to the forms *Mire*, *Meer*, *Mare*, which will be explained in its due place.

Terms, which express BOG, or PUDGE matter, as more particularly relating to the BOGGY, *Marshy*, *Watery* Spot, or to WATER in general.

BOG, PUDGE, PUDDLE, &c.

BOGACH, BOGLACH, (Ir.) A Marsh, Moor,
Bog, Swamp.

BOTHACH, FOTHACH, (Ir.) A Fen, Lake.

PIT, PUTEUS, PUTEALIS, (Eng. Lat.)

PYDAW, (Welsh.) An oozing fluid, a Quag,
a well, spring.

PFUTZE, (Germ.) A Puddle, *Bog*, Quagmire,
Hollow *Pit*.

PEGE, PIDAX, (Gr.) A Fountain.

PISEA, (Gr.) Watery Spots, A Meadow, &c.

POTAMOS, POTON, POTIZO, &c. (Gr.) the
Low Watery Spot, Liquid.

BAITER, BEDU, VODA.

VOS, WET, WASH.

WATER, UDOR.

AQUA, ESC, ISC, &c. &c. (Celt. Phryg.
Sclavon. Eng. &c.) Terms relating to
Water.

The terms, denoting *Water*, are perpetually connected with the BOGGY, *Watery* Spot, full of PUDGE, *Mire*, *Mud*, &c. &c. The term *Meer* means the Spot abounding with *Mire*, and to *Meer* belongs *Mare*, the Sea. In Saxon the same word *Mere* signifies “A Mere. Palus, “Lacus,” and likewise “*Mare*,” as Lye explains it. It has been perpetually remarked, likewise, that *Limne*, in Greek, (*Λιμνη*, Palus, stagnum, lacus, *Mare*,) is at once the Marshy Spot, and the Sea, (*Ἡελιος δ'ανορουσε λιπων περικαλλεα λιμνην*, Odyss. γ. 1.) I shall shew in a future

Volume, that *Limne*, *Leimon*, &c. (Λίμνη, Λεῖμων, Pratum, &c.) belong to such terms as *Limus*, (Lat.) *Lime*, *Loam*, (Eng.) &c. &c. signifying peculiarly Mud, or Dirt of a Watery, *sLimy* nature.—Among the terms, which belong to the Element BC, &c. denoting BOG, or PUDDGE matter, as particularly relating to the *Miry*, *Marshy*, or *Watery* Spot, or to *Water* in general, must be classed the following, BOG, PUDDGE, PUDDLE, (Eng.) BUGGLE, (Scotch) a *Bog*.—BOGACH, BOGLACH, (Ir.) “A Marsh, Moor, BOG, Swamp,” BOIDHLIA, (Ir.) PUDDLE, BOG, (Ir.) Soft, BOTHACH, (Ir.) A Fen, or BOG, FOTHACH, (Ir.) a Lake, PIT, (Eng.) PUTEUS, PUTEALIS, (Lat.) the PIT with *water*, with the parallels before produced.—PYDAU, (Welsh.) “An oozing fluid, a quag; “a well or spring.”—PFUTZE, (Germ.) “A PUDDLE, Lake, Slough, “BOG, splash, quagmire, hollow PIT,” under which Wachter has produced the Hebrew BOTS, BATSah, Palus, the Greek BUTHOS, BUTHIZEIN, (Βυθος, Profunditas, gurgis, Βυθίζειν in profundum mergere.)—These terms I have before produced.—BAIS, BAISTER, BAITER, (Ir.) *Water*, BAITE, (Ir.) Drowned, BAISDEAM, “To baptise; to dip.” BAIDH, (Ir.) A Wave;—BEDYŷ, (Welsh,) Baptism; BAWZ, (Welsh,) “Drowning, “demersion.”—BAZ, (Welsh,) “A Bath, A Bathing place,” where let us note the kindred terms in English BATH, BATHE, with their parallels produced by the Etymologists, Bæth, Bath, (Sax.) Thermæ, Balnea, Bæthan, Bathian, Lavare, Bedian, Fomentare, (Sax.) BAD, Baden, (Belg. and Teut.) Bagner, Bain, (Fr.) Bagno, Bagnare (Ital.) &c. &c. Some of these words are applied to what we express in English by BATHING, or Fomenting with *Warm* water. Hence also Junius explains To BATHE, by, “To WETTE, or WASH, or Soke with “lukewarm liquor,” and he produces, likewise, the term of the Hollanders BETTEN, Aqua emollire. Under the term BATH Junius has produced the Belgic BAD-Stove, which properly means the Stove for the Warm-BATH. Hence is our combination BATH-Stove, which now signifies a Stove for containing Fire, without any application of the original idea. Some have conceived, that the BATH-Stove is a Stove from a BATH manufactory, and if any such exists, it is a whimsical coincidence.—The name of this spot, we know, is derived from the BATHS, which

it contains; and Wachter has justly seen, that *BAJÆ* is derived from the *BATHS*, or *Thermæ*, for which it was famous, as this Etymologist observes under *Bahen*, Fomentare, where he records, likewise, a Greek term *Bo*, (*Βω*,) which means, as he tells us, *Caleo*. General Vallancey explains *BAIS*, (Irish,) by “Water, stagnant Water, whence *BAISTE*, “Wetted, Baptized. *BEIS*, *BATnach*, *Boteach*, Marshy Ground, “Swampy.” He adds, likewise, that in Chaldee בִּזְז *BEZZ* is a Swamp, and that the Arabs, like the Irish, use *BAIS* in general for “*Water* “*stagnant*, or fluent, from the Arabic بَیْس *BAJUS*, aqua fluens.—In “the dialect of one of the Burma tribes, rain is named *BISTER*, and “*Be-BAISTE* was the goddess of rain or moisture among the Ægyptians,” (*Specimen of an Irish Dictionary*.) Mr. Richardson explains this Arabic word by “(Clouds) pouring down rain.” In the same opening of this writer’s Dictionary, I see, among other words, singularly illustrative of my hypothesis, *BESK* بَشْ “Breaking down banks, dikes, or Mounds, “(A River,) Diffusing *Water*, overflowing, (a River,)”—*BISK*, the place, or Breach, through which *Water* bursts, and *Bisnet*, “Plain, “equal, level and *Soft Ground*.—*Soft Sand*, *BUTTER*,” and *BESA*, “Soft “Ground, name of a *Fountain*.” In Hebrew בִּכָּה *BKH* is “To ooze, “ooze out as liquor, to distil in small quantities,” says Mr. Parkhurst. This word signifies, “To weep,” and Castell has produced terms under the same Element *BC*, &c. in Chaldee, Syriac, Samaritan, Arabic, and Æthiopic, which have a similar meaning. The preceding term to this Hebrew word in Mr. Parkhurst’s Lexicon, is בִּכָּה *BKA*, the exact sense of which is not ascertained. Some think, that it means a Shrub, *distilling* “an odoriferous *Gum*,” and we find it applied to a *Valley*, which is conceived by some, to be the Valley of Thorns, and by others, of *Tears*, where we are brought to the Low *Oozy*, or *Bog Spot*. In Welsh, we have terms, denoting the Low, *BASE* spot, connected likewise with *Water*, as *BAS*, “A shallow, shoal, or flat, *BAST*, To “render shallow; to fall, or lower,” *BAIS*, “Flats, or shallows; a *Ford*.” *BEisiau*, “To render shallow, to feel the *Bottom*; to *Wade*, or *Ford*; “to *Dare*,” and in another article we have *BEIZiau*, “To *Dare*, to “adventure,” which is derived from the idea of passing over the *Muddy*

Ford. I shall shew in the course of my discussions, that various words for Danger are derived from *Sinking* into the Miry Spot. I see adjacent to BAS, in Mr. Owen's Dictionary, BATH, "Likeness; Emblem; a Copy, "a Coin." I must leave the Celtic Scholars to decide, whether BATH, the Coin, be not taken from the *Vessel*, or the BATH, in which it is melted. I see in my Galic and Irish Dictionary, the term BAD, a BOAT, adjacent to some of the words, produced above, which might lead us to conclude, that BOAT, and its parallels *Bate*, (Sax.) *Boot*, (Belg. and Germ.) *Bateau*, *Batello*, (Fr. Ital.) &c. &c. meant that, which goes upon the *Water*; though it probably means the *Hollow* vessel, as derived from the Low-Sinking in PUDDGE Spot. I ought not to omit, that in Irish, BAID is a Wave, and that BAD, the BOAT, means, "A bunch, "BUSH, cluster, tuft," in which sense, the term is certainly derived from the idea of *Rising*, or *Swelling* out, as of the BAID, Wave, i. e. *Watery* BOG matter. In the same column of Mr. Shaw's Dictionary we have BACHOIDE, "The Boss of a Shield," where we have a similar idea.—BEDU, (Βεδυ,) the ancient Phrygian name for Water, "Βεδυ τους Φρυγας "το υδωρ φησι καλειν, καθο και Ορφευς, Και Βεδυ νυμφων καταλειβεται "αγλαον υδωρ," (Orph. Gesn. p. 384-5.)—BODA, or VODA, (Βοδα,) the Slavonic name, as Russian, &c. for *Water*.—BACH, (Germ.) "Rivus, "parvum fluentum," to which Wachter has justly referred *Becc*, (Sax.) *Bæck*, (Swed.) *Beek*, (Belg.) *Becke*, (Eng.) and the Greek PAGAI, or PAGAI, (Πηγαι, Παγαι, Fontes.) The BEACH, or Strand, is the part belonging to the BACH, or Water. Wachter records under BACH, the derivation, which Festus gives of PAGUS, from the Doric form, for a Fountain. PAGUS is only another form of VICUS. The term PAGINA is not derived from *Pangendo*, but belongs to PAGUS, just as *Plagula*, a Sheet of Paper belongs to *Plaga*, a tract of Ground. Festus sees something of this idea, when he tells us, that "*Pagine dictæ, quod "in libris suam quæque obtinent Regionem, ut Pagi.*" The Pagans are so called probably because their religion was at last to be found only in Villages.—Wachter has duly noted the names, in which BACH is found, as *Brude-BEC*, *Caude-BEC*, &c. &c. and in another article Wachter has the term BEUCHEN, or BUCHEN, which he explains by

“Macerare lixivio, Anglice *To BUCK*, Sax. inf. *Byken*, *Byen*, Gall. *Buer*, “*Omnia à Lat. Buo.*” Whether *Buo*, *Imbuo*, *Imbue*, &c. directly belong to the form BC, as being derived from it, or as an original form, it would be idle to enquire. We know only that under the simple Labial form B^h, few terms exist, and that the other forms BC, &c. when once existing constitute a separate Radical form. Wachter produces, likewise, the Italian *Bucato*. We now see, how according to my hypothesis BUCK, the animal, and the Wash, may belong to each other. I suppose, that BUCK means the animal, which *Sticks* with his horns, and I conceive, that the terms for *Sticking* belonging to our Element BC mean, as BUCK does, *To PUSH*, &c. *To PUDGE* in, as it were, just as *Stick* belongs to *Sticky* matter. Again, in German *BEIZEN*, *BEISSEN*, is “Macerare,” which I see in the same opening of Wachter’s Dictionary with *BEISSEN*, *Pungere*, *Mordere*, belonging to our word *BITE*, which we now see means ‘*To Stick* the teeth into any thing.’ Again, in German, *FEUCHT* is “*Madidus, humidus*,” &c.—*PASH*, (Eng.)—*PASSO*, (*Πασσω*, *Inspurgo*, *Conspergo*,) *To PASH* about;—*PIDAX*, (*Πίδαξ*, *Fons*, *Scatebra*, *aqua saliens*,) which connects itself with *PEDAIO*, (*Πηδαι*, *Salio*, *salto*, *Scaturio*,) *To PASH* up, about, &c.—*PISEA*, (*Πισεα*, *Locus humidus, et irriguus, hortus, pratum*,) the *PASHY* or *PUDGE* Spot; which appears in the same page of my Greek Dictionary with *PISSA*, (*Πισσα*, *Pix*,) *PUDGE* matter, and *PITTULOS*, (*Πιττυλος*, *sonus seu strepitus, qualis præsertim aquæ remo percussæ*,) where we have the *PASHING* noise of water;—*POTAMOS*, *POTON*, *Poso*, *Kat-e-POTHEN*, *POTIZO*, (Gr.) *POTIO*, &c. (Lat.) (*Ποταμος*, *Fluvius*, *Ποτον*, *Potio*, *Potus*, *Πινω*, *Πωσω*, *Bibo*, *Καταπινω*, *Absorbeo*, *Bibo*, *Deglutio*, *Devoro*, *Κατεποθην*, *Ποτιζω*, *Irrigo*.) In the sense of *Devoro*, to Swallow up as in a *Vorago*, or Quagmire, we have the true idea; as in the phrases *Καταποθηναι υπο του χασματος*, *To be swallowed up*, as in a Gulph, “*Οι Αιγυπτιοι Κατεποθησαν*,” The Ægyptians were ingulphed in the Red Sea. Again, in *amPOTIS*, (*Αμπωτις*, seu *Αμπωσις*, *Reciprocatio æstus marini*,) we have the true idea. In *Pino*, (*Πινω*,) we pass into the form PN. The Etymologists refer the English and French *Poison* to the Latin *Potio*, and they might have recorded the term *Boucon*,

in the French Language, as denoting POISON. This French word may, however, directly belong to BOUCQUE, or BOUCHE, the Mouth, which denotes the *Hole*, or *Hollow*. Cotgrave explains Boucon by "A Bit, morsel, mouthful, especially such a one as is empoisoned." The next terms to these are Boucquine "A Rammish, or Lascivious queane," BOUDIN, A PUDDING, and Boue, Dirt. The true sense of POISON appears, when we talk of Bog Land, as being Boisoned by Standing water. BOISSON is another term relating to Liquids, which brings us to Boire, &c. where we pass into other forms. The English Boose must be added to these words. Two of the terms for Herbs, Grass, &c. in Greek are Botane, and Poia, which I consider to be quasi Poja, (Βοτάνη, Ποία, Herba.) There is a line in Homer, in which the kindred words PEGE, POTAMOS, PISEA and Poia, or Poja all appear, "Και Πηγας Ποταμων και Πισεα Ποιεντα." In examining the terms POTAMOS, &c. (Ποταμος,) in a Greek Vocabulary, I cast my eyes on POTMOS, (Ποτμος, Sors, Fatum, casus seu fortuna fatali sorte obveniens, Interitus, Mors,) which seem to belong directly to its adjacent term POTAMOS, (Ποταμος,) the Low PUDGE Spot, or BOTTOM, and to signify the *Accident* of *Sinking* in a *Muddy* watery Spot. This is a very familiar source for terms of *Peril*, &c. *Dangerous accidents*, &c. though we have seen, that the general idea of PUDGE matter, as connected with the Low spot, presents to us various ideas relating to *Death*, in which we are in a state of *Dissolution*, are brought *Low*, &c. &c. &c. The origin of POTMOS, (Ποτμος,) belongs, I imagine, to POTAMOS, (Ποταμος,) from the *Dangerous* accident of *Sinking* into the *Quagmire*, or Watery Spot. The verb belonging to the Welsh Prydaw, "An oozing fluid, a quag, a well, or spring," before produced, is Prydu, which Mr. Owen explains by, "To Sink; to cause a *Sinking*; to form "a snare; to create *Danger*, to *Endanger*, to become *Dangerous*," where we see my hypothesis about POTMOS, (Ποτμος,) illustrated. I shall shew, that *Danger*, under the Element DN, belongs to the same idea of *Sinking* into Mud, or *Dung*; and hence we shall see, how *Dangle*, "To Hang, or *Sink Down*," and *Dank*, Wet, Moist, may belong to each other. Let us mark *Down* another of these terms, and we

cannot but observe, how a kindred word, under a different form *Sink*, 'My heart SINKS within me.—A *Sinking* Fit,' belongs to the substantive 'A *Sink*,' a collection of Foul Mud, and how this form brings us to *Sand*, *Cœnum*, *Konis*, (*Kovis*, Pulvis.) Hence we shall have *Kinco*, and *Kindunos*, (*Kineu*, Moveo, *Kινδυνος*, Periculum.) The sense of *POTMOS* might be explained by *Kat-e-POTHENAI* *upo* *tau* *POTAMOU*, (*Καταποθηναι υπο του Ποταμου*,) the accident of being *Engulphed* in a *BOG*, or *Quagmire*. In *POTHOS*, (*Ποθος*, Desiderium, Cupido,) we pass from the idea of *Taking*, or *Swallowing* up, to that of the *Desire*, to *Take*; just as *Cupio* belongs to *Capio*.—*WET*, with its parallel terms produced by the Etymologists *Wat*, (Swed.) *Wæt*, *Wæta*, (Sax.) *Voed*, (Dan.) *Wette*, (Belg.) *Lacus*, &c. &c.—*WASH* with its parallels *Wæscan*, *Wacsan*, &c. (Sax.) *Waschen*, (Teut. and Belg.) *Waska*, (Swed.) &c. &c.—*WASHES* explained by Junius, "Dicuntur Norfolciensibus Terra "quædam plana, et plerumque arida, cui nomen à lavando, vel alluendo "ductum." The interpretation of Junius ought to have been "Terra "humida et palustris," &c. and Lye has accordingly produced under it the Islandic *Vos*, *Væsa*, "*Locus Palustris, et Humidus, vocatur.*" The explanation of this Islandic term is a precise description of the Provincial word the *WASH*, and such is the name of a piece of Land, once possessing this property, which is adjacent to the spot, where I am writing these discussions.—*WATER* with its parallels *Wæter*, (Sax.) *Wasser*, (Germ.) *Udor*, (Gr. *Υδωρ*,) *Wato*, (Goth.) *Watn*, (Swed.) *Uatn*, (Cim.) *Vand*, (Dan.) *Ouode*, (Ruthen.) *Voda*, (Sclavon.) *Woda*, (Pol.) produced by the Etymologists, to which add *BEDU*, (Phrygian,) *BAISTER*, *BAITER*, &c. &c. before produced. It is impossible, I think, for us not to acknowledge, that all these words belong to each other, and it is equally, I think, impossible not to allow, that the forms *w-Asn*, *v-Æs*, &c. connect themselves with that great Race of words, denoting *Water*, which appears without any vowel-breathing before the *^C*, *^S*, &c. as *Aqua*, (Lat.) *Asc*, *Esc*, &c. (Celtic.) which I have examined in a former work. In German *FEUCHT* means "*Moist*, *Humid*, *WET*, "damp," to which Wachter has justly produced as parallel, the BELGIC *VUCHT*, *Vocht*, to which he might have added the Danish *FUGTE*,

To moisten, or WET, &c. VAAD, "WET, Moist," &c. and the Swedish FUKTA, "To WET." In this latter Language VATTU-ADER, is "a spring of WATER," and VATT-PUSS, "PUDDLE, Plash." I shall in a future page resume my consideration of this subject, and examine the terms, appearing under the forms VS, WC, &c. ^S, ^C, which I conceive to be fundamentally connected with the form BC, though they may be regarded, and should be discussed as separate Radicals in their ordinary operation. In Mr. Gilchrist's Hindostanée Dictionary I find WET represented by BHEEGA, which I conceive to be the Sanscrit term, and *To Wash* by PEECHUA, and to be *Washy* by "PICH-PICHANA," which is the only term produced, where PICH-PICH is doubled, as with us WISHY-WASHY, in order to express the idea more strongly. Among the terms for a BOG, we have PHUSA, and to BOGGLE is represented by *Aga-PEECHHA-k*, and PUSO-PESH, where again the term is doubled for the same reason. In the Malay Language, I see in Mr. Marsden's Dictionary *Basah*, "WET, Moist," *Basoh*, "To WASH," and *Basi*, "Musty, Mould, Mother," terms directly succeeding each other.

In the Peruvian Language the Element PC affords the term for *Water*, a *Fountain*, and Court de Gebelin has the following observations in his collection of words from that Language: "PACCHA, Fontaine, "Source. 2^o Conduite d'eaux. C'est le primitif פכה *Pache*, couler; le "Grec *Puga*, et puis *Peghe*, Fontaine, source: mot qui entre dans "celui d'*Arco-Page*. Les Peruviens disent aussi *Pucyo*, Fontaine. "Pucyu, Citerne, *Pucyo*, *Pucyu*, lieu rempli de sources, de fontaines." (*Monde, Primitif*, Vol. IX. p. 532.) In the same page of this work I see two other Peruvian words, "Vicqui, Gomme, elle distille des "arbres. C'est l'Oriental פקה *Uakhe*, BKH, pleurer," *Vicque*, pleurs, "Vicqueyani, verser des larmes," where we have the idea of PUDGE matter. In Irish BIGH is "Glue, Bird-lime." Let us mark the *An* in the verb *Vicqueyani*, which is the termination of the Infinitive, as Gebelin has remarked, "commune avec la plupart des Langues de "l'Europe." In the same page is PACARI, the Morning, which he has justly referred to the Hebrew בקר *Bakar*, bearing the same meaning. The great Deity of the Peruvians is *Pacha-Camac*, where PACHA means

Great, and belongs to a race of words, bearing the same meaning, which I examine in another place, and which I shew to be derived from the *Rising*, or *Swelling Lump* of PUDGE. Now it is curious, that among the terms detailed in this Language, we have this very sense. Gebelin observes, *A-PACHITA*, "Colline, Montagne de pierre, de PAC, "PIC, Montagne PIC," where we have the Greek PAGOS, (Παγος, Tumulus, Collis.) Thus the Peruvian PACHITA, the Hill, belongs to PACCHA, the Fountain; just as the Greek PAGOS, and PAGE, or PEGE, (Παγος, Παγη, Πηγη,) belong to each other. Let us mark *Camac*, "Souverain;" and we must learn, that in this Language, the term *Capac* has the same meaning. The *Cap* has been referred by Gebelin to *Chef*, (Fr.) but *Cam* and *Cap* are only different forms of each other; and they belong with *Chef*, *Chief-Caput*, &c. to the *Cum*, and *Cop*, in *Cumulus*, and *Copia*, the Lump of Dirt, as of the *Swamp*, *Campus*, &c. where we see the S, C, } M, S, C, } P.

In the same opening of Wachter's Dictionary, in which BACH, Rivus is found, I perceive likewise BACH, Tergum, the BACK;—BACH, Porcus silvestris, to which he has justly referred the English BACON, and the German sPECK, which mean the *Swelling out*, PUDGY animal; BACK, Linter, Scapha, which he has rightly compared with the German BAUCH, Venter, БАК', Alveus, vas concavum, all denoting the *Swelling out*, or BOGging out object, if I may so say, able to hold, contain, &c. BACKE, Collis, tumulus; BACKE, Gena, mala, which have still the same meaning of the *Swelling out* object, and in BACKE, Tumulus, the Heap of Dirt, or PUDGE, BOG matter, we see the origin of these terms, according to my hypothesis. There is likewise another term BACKEN, "Pinsere, conficere panem," corresponding with BAKE, which is to make up PUDGE, or BOG matter into a consistent Lump, as I have before observed. BACKE, Gena, is justly referred to *Bucca*, (Lat.) and the Celtic BOCH, which bring us to the terms for the Mouth in modern Languages, as *Bouche*, *Bocca*, &c. from all which we pass to *Basium*, BUSS, &c. &c. The term, which Wachter acknowledges to belong to BACKE, Tumulus, not only at once conducts us, as the German term does, to *Dirt*, but likewise to that peculiar species of *Dirt*, which we

conceive under the idea of PUDGE matter. This term is PAGOS, (Παγος, Tumulus, collis, glacies, gelu; *Concreta Massa*, &c.) belonging to PEGMIO, (Πηγμῖον, Compingo, Concrescere facio, congelo, cogo, Pango, *Figo*, &c.) from whence we pass to FIX, PITCH, *com*PACT, &c. &c. &c. I have before expressed my doubts on the peculiar idea annexed to BACH, the BACK, Tergum, but if we say, that it originally meant the BOGGING part, we shall see, how entangled the two ideas are of the *Low*, or BACK part, and the protuberant part, as in the phrase “His BACK is *up*,” &c. The relation between BACKE, the Cheek, and BACK, the Water, is precisely the same in the corresponding Persian term, BEJ, or PEJ بـج, as Mr. Richardson represents it, who explains it by “the *Cheek*, the “Jaw-bone, the interior part of the Cheek.—*Water*,” and the same term PUJ means likewise “Any thing *Bumping out*, convex, globular.” I have before produced the Persian PUSHT پشت “The BACK, Shoulders, “loins,” which seems directly to coincide with the German BACH. In the same and preceding columns of Mr. Richardson’s Dictionary, we have the following terms PESH پش, which means “*Before*; the Hasp, “into which the Belt or bar runs, when making the door fast. The “mane of a horse.—A *Bubo*,” all which means, what PUSHES, or PUDGES out, through, up.—PUSHTE پشته “A little Hill, Rising Ground, “eminence, declivity. A *Heap*, the Shoulder-blades,” where we directly come to the PUDGE matter, as in BACKE, Collis, and PAGOS, (Παγος.)

In this state of our discussion, we should naturally refer the names of *Lakes*, *Waters*, &c. which appear under the form BC, PC, &c. to the idea of the BOG, or PUDGE spot, and we should be likewise led to enquire, whether the names of *Places*, *Countries*, *Towns*, &c. especially of those, to which remarkable *Lakes*, or *Waters*, are attached, may not be derived from the same source. Under the form BOG, we have the name of a River in Poland. Wachter supposes, that BOTHNIA, and BODEN-See, “Lacus, profundus,” are derived from an idea of this kind, when he records these terms under BODEN, and he refers likewise PADUS to that word. In the same column of his Glossary, we have *Boheim*, or *Bohemia*, which is called *Bojehemum*, and which he imagines to be *Regio Pascua*, (*Vieh-Land*.) The *Heim* is acknowledged to belong

to the parallel terms, to our word *Home*, *Heim*, (Germ.) ‘*Regio, Sedes, ‘Domicilium,*’ and *Boj* either relates to the *Pascuum*, in which sense it must be referred to the *Watery Spot*; or, as Wachter conjectures, to the habitation of the *Boii*, or *Boji*, signifying *Coloni*, where we have likewise a similar idea of the Ground. Bochart has remarked, that the river *Bætis* is so called from the *Stagnant Lakes and Pools* belonging to it, “ob id ipsum Punice בִּיטִי *Bitsi*, id est. *Paludosus dictus est.*” (*Geograph. Sac. Lib. I. c. xxxiv. p. 606.*) The part of *Bætica*, as the same writer remarks, at the mouths of the *Bætis* is called *Libystinus*, (*Lacus*,) where there was a city of a similar name, from *Le-Bitsin*, *Ad Paludes*. The name of this illustrious Hierophant in the mysteries of Language, BOCHART, is derived from the same origin, and means a *Marshy Land*. The BOCH is the BOG, and *Art* is *Nature, Kind*, as in *Drunk-Ard*, &c. The term *Bog-hurst* means the *BOGGY Wood*, or *Grove*, Bochart likewise remarks, that BOETH is the name of a Lake, which was near *Aphaca*, a spot adjacent to the River *Adonis*, where was a famous temple to the honor of Venus, who was from hence called *Aphacis*. The term *Aphaca* is supposed to be derived from a Syrian word, signifying *An Embrace*; but we shall now conjecture, I think, that the PHAC, and the BOETH refer to the same idea of the PUDDGE, or BOG Spot. Bochart has produced a passage from *Zosimus*, where he tells us, that the Lake near *Aphaca*, was like a work of art, Τουτου πλησιον λιμνη τις εστιν εοικυια χειροποιητω δεξαμενη, (*Prope fanum istud lacus quidam est cisternæ manufactæ similis*,) (*Geograph. Sac. Lib. II. c. xiv.*) This lake was probably what it seemed, a work, which owed its form to design and labour.—This operation on Lakes is among the great employments of the ancient world on those spots, where we have any vestiges of its Religion, or its Science. Mr. Davies will add this example to his catalogue of Artificial Lakes, &c. and he will remark, that the Ægyptian Buto, with its Sacred lake and floating island, is the BOG spot. (*Mythology of the Druids*, p. 158.) There is likewise an island, near Crete, a Mystic Land, which bears the same name.

Let us mark the river *Adonis*, where the DN, or DJ-N denotes the Low, DOWN Spot of *Ground*, the Watery, Miry, or Marshy Spot,

Waters, Rivers, &c. the *Fertile Spot, Gardens, &c.* the place of Rest, Settlement, &c. The *Ground* in general, *C-Thon*, (*Χθων*,) where we perceive the two forms CN, TN, (See *Preliminary Dissert. to Etym. Univers.* p. 100.) Hence we have the names of the Rivers TYNE, EDEN, the DONS, &c. of the north, the DANUBE, the DNIEPER, which two latter are only different forms of each other, and which coincide with the Eastern term *Dien—Ab*, &c. where the *Ub, Ep, Ab*, denote Water; as in *Avon*:—The DEN in *Garden*, with its parallels in various Languages; *Jar-DIN*, &c.—*Wharton*, i. e. *Wort-TON*, the Herb, or *Wort Garden*; the JANNAT of Eastern Language, *Al-JANNAT*, the *Garden*, or *Paradise*, i. e. EDEN, which is nothing but our familiar term EDEN, the Watery delightful spot, adjacent to Rivers, or EDENS, &c. (“And ‘a River went out of eDEN to water the GarDEN.’”)—The names of TOWNS, *Lon-DON*, &c. &c. the parallel words to which are acknowledged by all Etymologists. Hence the story of ADONIS is connected with Gardens, *Horti Adonidis*, and the relation of *Venus* to *Adonis* arises from the common idea of *Fertility*, annexed to each of these personages, or objects. The aDON sometimes means “A Lord, Chief,” under which sense it still belongs to the idea of the DOWN Spot, the *Base*, &c. just as *Αρχη* contains the same double sense, (*Αρχη*, Basis, Principium,) as is manifest from the Hebrew יָדָן ADN, “A Master, A Lord, &c.—A Base.” Such is the secret attached to the Element DN. I have shewn, that PADDAN, in the compound expression PADDAN-Aram, means the BOTTOM, &c. the Low, Watery, Fertile Spot, and that the Hebrew בֵּית BT, “Any Receptacle. A House q. d. A Receptacle for Man, frequently occurs. “A Den,” &c. says Mr. Parkhurst, belongs to our word BED, which is brought to its true sense, when we talk of ‘A BED in a Garden, ‘and of the BED of a River.’ Now it is curious, that the part about Damascus, that rich fertile Spot, so abounding in Water, is called BETH-Eden, the Vale, or BED of EDEN, where the words are applied in their precise sense, according to my hypothesis, (*Geograph. Sacr. Lib. II. c. vii.*) The Hebrew scholars might consider, whether the *Den* in *Paddan* be significant, and whether *Paddan* is not quasi PAD-eDEN, corresponding in sense with BETH-eDEN.—The Pool of *Bethesda* is

supposed to be derived from this term בית, BIT a House, and חסדה ChSDH, Mercy; but we now see, that BETH is applied in its more original sense of the *Low, Watery Spot*. The Greek term for this Pool is *Columbethra*, (Κολυμβηθρα, Locus, ubi natare possumus, piscina; Baptisterium,) which is acknowledged to belong to *Columbao*, (Κολυμβαω, nato,) but it is not understood, that the second part of the word is significant, and that the whole term is *Columb,* } BETHRA, or ETHRA, where BETHRA, or ETHRA are the forms BAISTER, or WATER, UDOR, (Υδωρ.) The *Columb* belongs to *Slime, Clammy*, &c. as denoting the Muddy Spot. Let us mark in the English *Den*, the true sense of the Element, as denoting the Low-Hollow spot, which brings us to our term *Dungeon*. We shall now understand, that the Scotch Lady, who said, that Dr. Johnson was a “*Dungeon of Wit*,” used the term in its true sense, and that she meant only to observe, as she might have expressed it, under the same metaphor, that he was a man of *Profound* understanding, or a man of a *Deep Fund* of understanding, or if we might so say, “He was a *Profound Fund* of understanding,” where *Found* and *Fund* belong in the same manner to the Low spot of Ground, the *Fundus*. It was well for the praiser, and the praised, that the allusion, as Dr. Jamieson observes, is not to the Darkness, but to the Depth of a Dungeon. “It must be remembered, however,” says this Lexicographer, who has recorded the story, “for the honour of our Scottish intellect, “that the allusion is only to the depth, not to the *darkness* of a dungeon.” In my opinion the good Lady would have been singularly fortunate in the choice of her term, if she had removed from her conception every idea of the depth, and had referred only to the *darkness* and the *dreariness* of the *Dungeon*. Dr. Jamieson might have remarked on this Scotch application of *Dungeon*, that the French have applied the *Well*, or Deep PIT in the same manner, when they say “C’est un Puits de “Science.” Dr. Jamieson in the preceding column of his Dictionary to that, in which *Dungeon* occurs, has the term *Dun*, “A Hill, eminence,” where it denotes, as we see, something opposite to the idea of the *Low-Dungy* Spot; but even here we come at once to the original notion. The first example, which Dr. Jamieson produces, is the following.

“ There are four or five *Moats* in different parts of the parish, one of which, (the DUN of Boreland,) is very remarkable,” where we see, that *Moat* is a synonymous term, which will be acknowledged to belong to the *Moat*, the Boggy Low spot, as connected with the idea of a Hill, or that spot, which contains *Masses*, or Lumps of *Mud Matter*.

The origin of the name of the Bœotian *Thebes* has been the subject of great controversy; but Bochart has observed, that the BES in this word is derived from $\gamma\beta$ BZ *Mud*. Dicæarchus calls this City Καθυδρος, and observes likewise Πηλον εχει πολυν. (*Geograph. Sac. Lib. I. c. xvi. p. 427.*) The name of the whole country ΒΕΟΤΙΑ, is derived from the same source, and so is PHOCIS. The FOGS of ΒΕΟΤΙΑ, the produce of Marshy Lands, have passed into a proverb; and our ears still ring with the fame of those illustrious PEGAI, (Πηγαι,) or Bogs, with which it abounds, the Fountains of *Dirce*, of *Hippocrene*, and *Aganippe*.

On the origin of ΒΕΟΤΙΑ I have no doubt, but on that of *Thebes*, there is some difficulty. This great enquirer into Language, Bochart, is generally unfortunate, when he recurs to the particles of his Eastern Languages, for the formation of his words in other orders of Speech. When he refers to the simple terms themselves; he appeals to Radical words, which are common to other Languages. If *Thebes* should be a compound, we might conjecture that the BES belonged to the words before us; and the existence of the terms *Thebes*, *Thebais*, &c. in the Ægyptian Language, would serve to confirm this idea, in which we should conceive, that the BES was the Radical, and the T an articular prefix. We must remember however, that the Elementary Character TB, TM, SV, SM, &c. affords the names for *Waters*, *Rivers*, *Fountains*, &c. through a wide compass of Human Speech. Lhuyd observes as follows: “TAM, A great number of our larger rivers began with the word *Tav*, and *Tiv*, or as anciently written *Tam* and *Tim*; hence “*Thame*, or *Thames*, *Tav*, *Taiiy*, *Tyiy*, *Teivi*, *Dyfi*, *Deva*, Rom. “now *Dee*, *Dove*, in Staffordshire.” (*Append. to Baxter’s Glossary*, 265.) Lhuyd supposes, that the *Tam* in the Greek *Potamos*, (Ποταμος,) belongs to these terms, which is an extremely probable conjecture, and which I once thought to be the fact, though on the most mature deliberation,

I now conceive, that the POTAM is the BOTTOM. In Irish TOBAR, or TIOBAR, is "A Well," and TAIB, the ocean. Hence is our term TUB, the receptacle for *Water*, and thus in Hebrew תבה TBH, the name for the Ark. The form TOBAR brings us to the *Tibur*, and to the name of a river in Sicily, recorded by Theocritus, called THUMBR-is, (Θυμβρίς,) sometimes written DUMBRIS, whose Scholiast has observed, that in some Dialects the Sea is called by this name. The SEVERN, and SABRINA, are only different forms of these words, which Baxter has seen to be the Irish and Scotch DABRONA, and DABRIANUS, (*Gloss. A. B.* p. 206.) He has likewise informed us, that these Rivers sometimes appear under the forms of HAVREN, when the sound of S is not heard. In Cornwall we have the River TAMAR, and a great Poet has given us various forms, under which the names for Rivers have passed, derived from the same stock.—"Vorticibusque frequens ABRA, et nemus omne Treantæ, Et "THAMESIS meus ante omnes, et fusca metallis TAMARA, et extremis "me discant Orcades undis." (*Milton, Epitaph. Damon.* 178, &c.) *Abra*, says Mr. Warton, is the name for the *Tweed*, the *Humber*, and the *Severn*, where let us note the terms HUMBER, &c. as other forms of these words. There is no difficulty in understanding the affinity of such terms, if we consider, that the Radical for Water is the Labial ^AM, ^AB, &c. with the accretions *s*, *S*, &c.} ^AM, ^AB, &c.} *r*, *n*, &c. When the *n* is added to the Radical, we have *aVon*, *aMnis*, &c. &c. Under the form *S*, *C*,} *M* we have the names of those "immortal "Rivulets," the *Simois*, and *Scamander*. Let us not conceive it to be an improbable conjecture, that names corresponding with the *THAMES*, the *TIBUR* and the *SEVERN* are to be found at Troy, as there is actually a River falls into the *Scamander* called *THYMERIUS*, where Apollo had a grove and a temple, from which he is called *THYMBRÆUS*. Baxter conjectures that the *Tamesis* is a compound of *Tam* and *Isc*; and the *Ois* in *Sim-Ois* may perhaps likewise belong to *Isc*, Water, (*Gloss.* 222.) In the same page he records the form *SM* for a River, as *Samara*, *La Sambre*, as likewise *Damara*, *Demer*, where surely no one can doubt, that *SAMAR* and *DAMAR* are the forms *THUMBR-is*, *DUMBR-is*, *SEVER* in *SEVERN*, &c. before recorded. Perhaps the *Der* in *Scamander* is the

familiar Celtic term for Water, *Dur*, &c. Before I quit *Thebes*, we must remember that it is situated on the banks of *Ismenus*, where the SMN is the *Scaman* of *Scamander*. We find *Ismenias*, another form for the name of a Bæotian River, where Apollo had a temple, and from whence he was called *Ismenius*. The Temple and the Stream are indissolubly connected with each other; and here all is Mystical lore, relating either to Religion, or to Arts, or to both. The personage *Scamander*, from whom the River is supposed to receive its name, is the son of *Corybas*, who introduces into Phrygia the Festivals of Cybele, or *Cerid-wen*, and the institutions of the *Corybantes*. Hence perhaps we have Apollo's name SMIN^{theus}.

I shall here briefly propose a few names of Places, Lakes, &c. belonging to the Element BC, &c. as derived from the idea of the *Watery Bog Spot*, &c. Of these some will be acknowledged, and others I must leave to be considered by our Geographers, &c. &c. BÆTURIA, BÆTIS, the River, BALÆ, quasi BAJÆ, before produced, BITHYNIA, called also *Pontus*; which Bochart imagines to be the same terms, with the letters *tn* of BTN, or PTN, in a different order. However that may be, I shall shew, that *Pontus* the Sea, Lake, &c. belongs to the form PN, under the same idea, and that it is ultimately connected with the form PTN, &c.—BISTONIA should be considered, and we must not forget in this enquiry, the *Lake*, BISTONIS. The English Town of BATH is called in Latin BATHONIA, and in Welsh *Caer-BADON*, and we have BADEN, in German the BATHS.—BATAVIA is a term, which the Etymologists have supposed to be derived from BATONS-HAVE, *Batonis Peculium*, a *Batone*, “sc. Cattorum-duce.” The *Av* in this word may denote water, as it does through the whole compass of Language,—*Eau*, (Fr.) qu. EAV, *Avon*, (Eng.) &c. &c.—Bosphorus, where Bos probably means *Water*, whatever the other part may be.—BÆOTIA, from its number of Springs.—BODOTRIA, the River Firth near *Edinburgh*.—BODINCUS, “An ancient name of the River PADUA,” &c. and I have already produced PADUS from Wachter and likewise *Boden-See*, and BOTHNIA. Let us remember, that PADUA, the Town, is called PATAVIUM, and hence the PATAVINITY of Livy. In PATAV, we seem to have the form BATAV,

in *BATAVIA*. Under the form *BSN*, we have *Bosnia*, the Province of Turkey, which should be considered. In the name of the place *Boston*, the *Ton* appears to be the *Town*, and *Bos*, the *Water*. The word *Buxton* has the same origin, to which our common *Surname* belongs. This will shew us, that the name of the *Bog-Town* must have been familiar. Skinner is not satisfied with the ancient Saxon name for this place,—*Baddecan*, which, he says, signifies “*Fontes Calidi*,” but he refers *Bux* to *Beach*, because many *Beaches* are planted about that spot. While I examine this word in Skinner, I cast my eyes on the name of *BUG-Den*, which he acknowledges to be derived from *Bog*, *Palus*, and *Den*, *Vallis*, where we see how *Den* is taken in its true sense of the *Down*, *Dungy Spot*.—*Focinus*, “*A Lake in Italy*.”—*PISON*, the River of *Eden*.—*PHASIS*, A River in *Taprobane*, (*Bochart Geograph. Sac. Lib. II. c. xxvii.*) as likewise a River in *Colchis*, which *Bochart* refers to the Syrian name for a River. From the *PHASIS* the term *PHEASANT*, *PHASIANUS*, is supposed to be derived.—*PHUT*, the River of *Africa*. This is conceived to be connected with the name of the person *PHUT*, who with *Misraim* is recorded to have divided *Africa*. It is not the business of the present discussion to arrange the order, in which the names of Places and Persons were formed. We cannot doubt, however, that the *MIZ* in *Mizraim*, as the name for *Ægypt*, denotes *Mud*, and we must be here reminded, how the forms *PT*, and *MT*, pass into each other. *Bochart* records various names of places belonging to *PHUT*, as *Phtemphuti*, where we have the *PT* doubled, *Putea*, &c. &c. and he records moreover the Greek *ΡΗΘΙΑ ΦΘΙΑ*, *Λιμνη*, (*Ibid. p. 235.*) We may well imagine, that the names of places in *Ægypt* would be perpetually derived from the idea of *Water*, and *Mud*. Hence the region *PATHROS*, which is supposed to be the *Thebais*. Under other forms of words, relating to this region, we have *PATHM*, and *BUSIR*, which correspond with the forms *BOTTOM*, and *WATER*, *BAISTER*, &c. “*Aliis, PATHROS, vel PATURES villa est, vel oppidulum prope mare, vel unum ex Nili ostiis, Pathmeticum, ut puto, vel quod idem est, Busiritim.*” (*Ibid. 276.*) According to *Bochart* it is a region, but it might be likewise the name of a place. I shall shew, in a future Volume, that the name of *Lybia* belongs to

Limus, and that it was applied originally to Ægypt, the latter of which positions some imagine to be the fact. The form PATHM will remind us of the Island PATMOS, which Bochart conceives to be derived from BATMO, &c. signifying *Turpentine* in Syriac, Chaldee, and Arabic. This term for *Turpentine* will lead us to consider, whether the BIT, or BITM in BITUMEN, does not mean the PUDGE matter. I suspect, that it is a compound of BT, and TMn, bearing the same meaning. The city Pali-BOTHRA, which “is now finally fixed by Sir William Jones, at the “junction of the *Saone*, and the *Ganges*,” says Dr. Vincent, (*Prelim. Dissert. to the Peripl. of Eryth. Sea*, p. 18.) means the WATER Spot. The BATHRON in *Malo-Bathron*, “An Indian leaf, whereof Spikenard “is made. The unguent itself,” as the ordinary Lexicographers describe it, is true under some sense to its Radical idea, and it might refer to the *Marshy* situation, in which it grows. Of this original idea, even the Etymologists and Lexicographers have some notion, who refer the word to Μαλον, Malum, and BATHOS (*Bathos*, Profunditas, qu. d. in Paludibus crescens.) The *Malo-Bathron* is supposed to be the *Betel*, or the BETRE Nut. The *Malon* appears to be the Greek addition, in order to express the *Apple*, or *Nut*, and the BATHR is assuredly meant for the original term. In Mr. Richardson’s Dictionary, we have BETLE, or BTRH بته, or بتره, (Pers.) which he explains by “the Betel Nut, or “leaf, much chewed in the East for strengthening the stomach, and “giving an agreeable flavour to the breath.” The preceding term is BETHUR, or PUTKUB, “A confection made of nuts, quinces,” &c. where the BET, or PUT relates to its sense of PUDGY stuff; and perhaps the BET in BETLE, and BETR, may refer to the same idea, from the process of *Mastication*. I shall shew, that *Masticate* belongs to *Mash*, *Mud*, &c. In this column of Mr. Richardson’s Dictionary, I see the Arabic term BETL, “Cutting, dividing,” &c. and the Persian PUTUK, or PUTK, “A Smith’s Hammer, also an anvil,” which signifies, what BEATS, BATTERS, or reduces to a PUDGE state, and thus we see, how the English BEETLE, and the BETEL nut, the *Masticated* substance, contain fundamentally the same idea. In the preceding column of Mr. Richardson’s Dictionary, we have the Persian BETT, or PETT, “Weaver’s *glue*,”

where we see unequivocally the original notion, and in the succeeding column we have the Arabic BESR, "*Water absorbed in sand.*"—PUTEOLI, or PUZZUOLI, is acknowledged to belong to PUTEUS, and so is PUTICULI. I suspect, that the PAUSIL in *Pausilypum*, or POSILYPO, near this spot, belongs to the same term, and that the *Yp* denotes Water, as in *Avon*, &c. &c. The idea of Πανσις and Λυπη, as the origin of *Pausilypum*, exhibits a precious specimen of our craft.—PISA, the celebrated spot in Elis, is acknowledged to belong to the idea of a *Fountain*, whatever may be the process by which the term is obtained. *Elis* belongs to the idea contained in *Elos*, (Ελος, Palus,) and so do *Eleusis*, and the *Elysian Fields*. The form PISA, (Πισα,) as the name of a place coincides with the familiar Greek term, for a PUDGY, *Spring Spot*, PISOS, (Πισος, Humidus locus, et Irriguus.) The Author of the *Analysis of Ancient Mythology*, (Vol. I. p. 251. Ed. 8vo.) observes, that "PISA, "so celebrated in Elis, was originally PISAN, of the same import, as "the *Aquæ PISANÆ* above. It was so called from a *Sacred Fountain*, "to which only the name can be primarily applicable, and we are "assured by Strabo Την κρηνην Πισαν ειρησθαι, that the Fountain had "certainly the name of PISAN." It is not necessary to enquire, whether the Fountain was called PISA, or PISAN, yet I think, nothing can be more *certain*, than that Strabo has *not assured* us, in these words, that the Fountain had *certainly* the name of PISAN. The word is supposed to be PISAN, as in the *Ager PISANUS* of Italy, in order that it may agree with HANES and PHANES, "only the terms are reversed," as this writer expresses it. Such are the devices of Mr. Bryant, in the *Art of Etymology*; the popularity of whose System, (if any thing so futile may be so called,) must be considered, as an indelible disgrace to our national good learning, and good sense.—I may venture to hope, that these discussions, by which the genius of Languages has been unfolded, will for ever operate as barriers against any similar inroads of ignorance and audacity, on the credulity of that portion of the Learned world, who know but little, and who think less. While I examine the term PISA in the *Vocabulary* of Robert Ainsworth, I cast my eyes on the name of the River called *Pisauros*.—The Ganges is called by the natives

PUDDA, or PADDA, &c. and sometimes *Burra-Ganga*. Some derive the name of PUDDA, from a Sanscrit term of a similar kind PAD, in Balic BAD, &c. denoting the FOOT, as it is supposed to flow from the FOOT of BESCHAN, VISINOU, the Deity, which particularly relates to the Generative, Fertilizing power of *Water*, where we see kindred terms.—The other great River in India is called *Burram Pooter*, where the Pooter, still denotes the River, and *Burra Great*. In Thibet this River is called *San-Poo*, *Zanciu*, where the *San*, *Zan*, belongs to the *Gan*, in *Ganges* denoting the River, the Watery Muddy Spot, *Cœnum*, *Channel*.

We have seen, that some of the titles of Apollo have been taken from the names of *Rivers*, or *Streams*, near which his temple was placed. Two of his titles are PUT, and PYTHIUS, which are acknowledged to belong to each other. (*Bochart*, G. S. c. 11.) The name of PYTHIUS is supposed to be derived from PYTHON, the Serpent, which he destroyed; and whatever may have been the origin of the fable, the term PYTHON, in the story of its arising from *Mud*, brings us to the sense of our Element, the PEDON, (Πεδον,) &c., or the PUDDGE Spot and matter. The Etymologists justly refer it to a kindred term PUTHO, (Πυθω,) PUTREO, denoting what is PUTRID.—The Prophetess of Apollo is called PYTHONISSA, and we know, that in the New Testament, “a certain damsel,” is recorded, as “possessed with a spirit of *Divination*,” or PYTHON, “which brought her masters much gain by sooth-saying.”—The story of the Serpent PYTHON, whatever it may be, does not interfere with any other fact, to which a term under a similar form may belong; and I must leave the Celtic Scholars to decide, whether the Mystic term PYTHON has not, under one of its allusions, some reference to the Book of the Druids, called PEITHYNEN, from PEITHYN, a term of a similar meaning. Mr. Owen explains PEITHYN by “Open space; open work; that is plain, clear, or open; what clears, or the reed work of a loom, a slay; a slate, a tile, or other plain body,” and PEITHYNEN, “That is plain or clear; a plain body, as a slate, tile, a sheet of paper, and the like; the elucidator, or frame of writing, *the Book of the ancient Bards*, which consisted of a number of four-sided, or three-sided sticks written upon, which were put

“together in a frame, so that each stick might be turned round for the facility of reading.” It is singular, that in the celebration of the Eleusinian Rites, “The Holy Mysteries were read” to the Initiated, “out of a Book, called Πετρωμα, which word,” says the author whom I have now before me, “is derived from Πετρα, i. e. a *Stone*, because “the Book was nothing else but two *Stones* fitly cemented together.” (*Potter’s Antiq.* Vol. I. Book II. c. 20.) We cannot help noting the coincidence of the names for the sacred Book in PEITHYnen, and PETroma, and that amongst the Greeks it was of *Stone*, which corresponds to the sense of the *Slate*, or *Tile*, which was probably sometimes used for this purpose, as we know it to have been on other occasions. Perhaps the victory of *Apollo*, or *Polli*, *Beli*, *Belemus*, *Baal*, &c. &c. over the PYTHON, might refer in one of its stories to the contests between two rival codes of Religion, or PEITHYnen. Perpetual allusion is made to these contests in the Druid superstition, that great store-house of Mythology, to which all our attention should be directed. (*Davies on the Druids*, 429.)—The fable of killing the Serpent, arising from Mud, may refer, in one of its stories, to the cleansing of Lakes, or forming of commodious Lakes for the purposes of celebrating the Druid rites, about which situations we hear so much, in the records of this extraordinary order of men. (*Ibid.* p. 158, &c. &c.)

There was another name of *Apollo*, PATARÆus, which Bochart derives from פתר PTR, To Interpret; from whence, as he thinks, Joseph received his name POTER. (G. S. c. 666.) Others refer it to the Town of Lycia, PATARA, situated “on the eastern side of the mouth of the “*River Xanthus*, with a capacious harbour, a temple, and an oracle “of *Apollo*, sirnamed PATAREus,” as our familiar books on Mythology describe it. I suspect, that PATARA means the WATER, *River*, *Fountain*, *Spot*, &c. General Vallancey in his Specimen of an Irish Dictionary has given an account of this term, which seems to bring us closely to the same idea, though he has no notion of such an origin, but directs our attention to the source proposed by Bochart. “PATRUN, An Oracle, “*Ch*, פטרון PATRUN. PATRUN is the name given, and yet retained, “to certain festivals, when the Peasantry assemble at *Fountains* and

“ *Wells*, on Saints’ days, where Mass is usually said by the Priest, after
 “ which they go to drinking, dancing and commonly conclude with
 ‘ fighting: It is a Pagan custom, as they commonly invoked the *Giola-*
 ‘ *Boist*, i. e. גֵּלַה-בּוּשֶׁת *Gelah-Bousht*, or Naiads, who were supposed
 ‘ to give responses; hence פֶּתוּר *PETOUR*, so named from an oracle, was
 ‘ the place of Balaam’s nativity, Numb. xxii. 7. *PATERA* in Lycia, where
 ‘ Apollo had a Temple and Oracle, and *PATERÆ* in Achaia, were oracles.
 “ Apollo’s Priests were called *PATERÆ* by the Gauls. פֶּתָר *PETAR*,
 “ Sacerdos Apollinis, oraculorum interpres. Unde Joseph *POTER*, vel
 “ *PHOTAR*, quia somnia interpretabatur, Gen. xl. 41.”—The assembling
 of the People about the *Wells* and *Fountains*, and invoking the *Naiads*,
 bring us, we see, directly to my idea, and here let us mark the term
 for *Water*, *BOIST*, or *BOUSHT*.

The word *GELAH* might perhaps belong to the *GWYLLION*, the nine
 Maids, who watch over the caldron of *Cerid-Wen*, or *Ceres*, and sing
 by night, in the *bosoms of Lakes*. (*Davies on Druids*, 166, &c.) It is
 acknowledged, that the nine Muses are derived from hence, and from
 this source, we have the stories about Meer Maids, *Syrens*, &c. i. e.
Maids, or Females, singing in *Meers* or Lakes. From the *Gwyllion* are
 derived the *GALLI*, the Priests of Cybele; who are said to have deprived
 themselves of the powers of Virility.—When the Priests happened to
 be Men; this was done probably in order to imitate, as far as they were
 able, the more ancient custom of having *Women* Priestesses.—An order
 of Priests is said to exist at present, under the same predicament; and
 this is thought to be done, and in fact is done, for the purpose of
 improving the voice. It is however a relict of an ancient rite, and
 I might almost venture to say, that there is scarcely any ceremony in
 the ritual of ancient superstition, of which some traces may not be
 observed in the institutions of the present times, on the most ludicrous,
 as well as the most solemn occasions. We see the nine *GWYLLION* again
 in the ancient Latin term, *Noven-SILES*, which some have justly supposed
 to be the nine Muses. The origin of the word *SYREN* has much
 perplexed me, though I have commonly acquiesced in the idea, that
 it belonged to the Element *SR*, *CR*, denoting through the whole compass

of Language, 'To make a noise, as *Cry*, *Keruo*, (*Κηρυω*,)' &c. &c. yet I must propose to the Celtic Scholars, whether the SYREN may not belong to the term GEIRIONydd, the spot, in which she sang. "It was "the presage of the Druid, who earnestly attended in the æthereal "temple of GEIRIONydd, to the songs of the *Gwyllion*, the children of "the evening, in the bosoms of the lakes." (*Davies on the Druids*, 566.) Taliessin, says Mr. Davies, was said to have dwelt upon the bank of the Lake of GEIRIONydd. The origin of this term must be investigated by the adepts in the Celtic Dialects, and above all they should consider, whether it is not derived from the GRON, or *Fen*.

The Element GRN denotes the *Fen*, *Marsh*, *Lake*, the GRON, the Low spot, or GROUND; through the whole compass of Language, and we must expect to find the Element particularly applied in the stories of Mythology, where our great search must be among *Lakes*, *Fountains*, *Fens*, &c. Hence we have the mystic terms CHARON, and aCHERON. Mr. Owen explains the Welsh GWERN by "That is inundated; a Swamp, "a Bog, a meadow; also alder trees; which are also called *coed* GWERN, "or the Swamp trees, also an epithet for *Hell*." To these words belong the Greek KRENE, KROUNOS, (*Κρηνη*, Fons, *Κρουνος*, Scatebra,) Hippo-CRENE, where the *Hipp* denotes *Water*, as in *Avon*, &c. the French *Eau*, quasi *Eaw*, &c. and the English GRON will bring us to such words as CRAN-well, CRAN-Mer, CRANston, CRAN-Berry, and to that profane spot, where I fear, no Naiads are now to be found, 'CRAN-Bourn Alley.' The *Well*, *Meer*, and *Bourne*, we know, are terms relating to Water, and the *Bourne*, again appears in the name *Hol-Born*, which is acknowledged to be the Spot of the *Hill-Spring*, or *Bourne*.—To the GRON we must refer our beloved GRANTA, and thus we see, that the Muses still continue to haunt the CRANS, the GRANS, or the GRONS of the *Cam*, who once dwelt among the GRONS, or CRENS, (*Κρηναι*,) of Bœotia, and danced about the Fountain of Hippo-CRENE, &c. &c.—It has been understood by some Antiquarians, that GRANTA is the Spot situated in the GRON, but they have not seen, that this GRON Spot was expressly, and purposely chosen, as the favorite retreat of the Muses, in which their rites and mysteries might be more quietly and securely

celebrated.—I have no doubt, that in the most ancient periods of the world, the Muses haunted the GRONS of the *Cam*, not as metaphorical, but material personages, Damsels of mortal mould, such as were found, performing the same ceremonies, over the caldron of *Cerid-Wen*, among the GRONS of Bœotia. The name of the CAM belongs to the familiar names for Rivers, which we have seen under the Element CS, T } M, V, as *Sam*, *Sav*, *Scamander*, *Simois*, *Thames*, *Tav*, *Teivi*, &c. all belonging to the SWAMP, where we see, how the forms S, T } M, V, pass into each other. Now it is curious, that *Tav*, as Baxter informs us, is the ancient form for the name of the CAM. In his Glossary, (p. 225,) we have the following remark, “TAVUS etiam Cantabrigiense flumen est, quod “vulgari errore *Cam*, et *Grant* appellatur, ob vernacula scilicet vocabula “*Cambridge* and *Grantchester*. Cum tamen superiori sæculo verius “scribebatur, *Cantebrugge*, de quo Latinizantium *Cantabrigia*, cum “deberet dici *Cantobriga*.” The steps in the formation of the term *Cam-Bridge*, may have been *Granta-Brugge*, the place where there is a *Bridge* over the GRUN, the *Watery*, *Fen Spot*, *Ganta*, or *Canta-Brugge*, and *Cam-Bridge*, by the familiar change of the *n* into a Labial before another Labial. We must add however, that the name *Cam-Bridge*, may be a separate term, and mean the place, where there is a *Bridge* over the *Cam*, the River. In these coincidences, where the evidence is nearly equal on both sides of the question, is it impossible to decide.

The banks of the *Isis*, or the *Ford* of *Ox*, or *Water*, *Uisc*, *Osc*, *Isc*, &c. were likewise chosen by the *Muses*, as their favorite haunt; for the same reason, as they delighted in the GRONS of the *Cam*; and what is extremely curious and singularly applicable to the train of ideas which I am now pursuing, some Antiquaries have even conjectured, unconscious of the force of their opinion, that the *Corybantes* had anciently a school, or dwelling at this celebrated Ford. Mr. Davies has justly observed, that the Priests of *Ceridwen*, called *Pheryllt*, “are “deemed to have been the first teachers of all curious arts and sciences; “and more particularly are thought to have been skilled in every thing, “that required the operation of fire.” Mr. Davies imagines, that they

were the same as the Priests of the Cabiri, whom others have acknowledged to correspond with the Curetes, Corybantes, &c. The CURETES, we shall now see, are the persons belonging to CERID, and the CORYBANTES are the followers of CERID-WEN, CERID-BEN, or CERI-BEN. Mr. Davies observes moreover on the term PHERYLLT as follows. “The Poet Virgil, whose sixth *Æneid* treats so largely of the mysteries of heathenism, has been dignified with this title; and an old chronicle, quoted by Dr. Thomas Williams, asserts that the PHERYLLT had an establishment at *Oxford*, prior to the founding of the University by Alfred.”

I have the most perfect reliance on the truth of this chronicle; and we shall now understand, how idle all disputes have been on the superior antiquity of these illustrious *Fountains* of Knowledge, which so refresh and fructify the intellects of our Land. I have no doubt, that the institution of these celebrated seminaries, as seats of learning, is lost in the most unfathomable antiquity.—The reader will perhaps start, when for the first time I venture to observe, that the very name of the Goddess whom the Pheryllts adored, is at this very moment, I had almost said the *hallowed* term, by which the votaries of these Seminaries delight to shew their piety, their gratitude, and their affection to that Mystic, or Metaphorical Being, who presides over the spot, and who dispenses the blessings of instruction to her ingenuous Sons,—ALMA-MATER. We all know the familiar titles of this Goddess, *Magna Mater*, *Bona Mater*, Δημητηρ, *Alma Ceres*, ALMA MATER, &c. &c. In a Welsh Poem, the Bard celebrates *Ceridwen*, (*Dav.* 285.) as “The Modeller of our tender age; full of meekness; her juvenile discipline has she freely bestowed.” Whether the Welsh Writers originally gave the title of PHERYLLT to Virgil, or recorded it only as a traditionary name of the Poet, their thoughts were directed, not to his account of Heathenish rites in the 6th Book of the *Æneid*; but to his Work of *Science*, in honor of the inventions of the Goddess, the *Georgics*, “If you would learn the tempering of land, and its tillage, dysg lyvyr *Feryll*, yr hwn a elwir *Virgil*, learn the book of the FERYLL, who is called *Virgil*.” I suspect however, that the title was not invented by the Welsh, but

was traditionary, and that the names of *Virgil*, or VIRIL is the FERILL. The surprize of the reader, which will not, I imagine, be inconsiderable at this derivation, may perhaps be somewhat abated, when he remembers, that the original occupation or pursuit of this great, and Philosophical Poet, was that of an artist, who belongs in some of his occupations to the office of a *Feryll*, a Smith, a person employed about Horses, a Horse-Doctor, and that he was actually introduced into the Stables of Augustus under that character. This surprize will be still more abated, when we remember that *Virgil's* Father was an assistant to an Itinerant *Conjurer*, or *Magician*, (“*Magi cujusdam viatoris initio mercenarium.*”) This account of *Virgil*, as a Philosophical Mystic, will reconcile the opinions of *Warburton* and *Gibbon*, on the nature of the sixth Book of the *Æneid*. It is certainly full of the lore, which was taught in the Caverns of *Eleusis*, but I think, it is probable, that *Virgil* was not actually initiated into those secrets on that celebrated spot.—Mystic Societies of the same sort every where abounded in his days, and they are continued to this very moment, with some variety of rites, practices and doctrines, according to the state of knowledge, and of opinions, in the country where they were held, and in the personages, by whom they were frequented.—*Virgil* disclosed no secrets, forbidden to be promulgated; as this crime cannot be incurred, unless the secrets are of a peculiar nature, or are attended by peculiar circumstances. As the writer of these Discussions has the honor of belonging to an illustrious Society of Mystics of the same kind, I dare not proceed further in the elucidation of a subject so pregnant with such high and hidden themes of investigation, and so important in the achievements of the Human Race. (Φθεγξομαι οἷς θεμὶς ἐστὶ· Θύρας δ' ἐπιθεσθε βεβηλοῖς, Orph.)

The Stories, relating to *Virgil*, are well worthy of our attention, and all tend to illustrate the idea, which I have given respecting his character. Augustus on his first knowledge of *Virgil* is said to have consulted him, as a personage endowed with the gifts of a *Conjurer*, by proposing to him a question, which no one but a *Conjurer* could resolve. The Emperor is imagined to have entertained doubts of his own legiti-

macy, and to have made enquiries of Virgil respecting his real Father. The Poet, with great address, resolves the question, like a Wizard, skilled in the ways of the world, by a seasonable jest, which reminds the Prince of the inadequate reward, bestowed upon a person, whom he conceives to be invested with such extraordinary powers. But the circumstances, which I have recorded, do not supply all the authority for the fame of *Virgil*, as a *Conjurer*. Sir Walter Scott in his notes on Sir Tristrem (page 318.) has quoted the title of a very scarce Book, under the following words, “This boke treateth of the life of *Virgilius*, “and of his deth, and many marvayles that he dyd in hys lyfe by “whychcrafte and nygramancye, thorowghe the helpe of the devyls “of hell.” But in the extract made by the same writer from this book, Virgil is actually described as a *Pheryllt*, or Worker in Metals. “Than “made Virgilius at Rome a metall serpent with his cunnynge, that “who so ever put his hande in the throte of the Serpent to swere his “cause right and trewe, and if his cause were false, he shulde nat “plucke his hande out ageyne, and if it were trewe, he shuld plucke “it out ageyne, without any harme doyinge.” The Conjurer however, with all his *cunninge* is outwitted by the wiles of a woman; and the Serpent, though faithful in performing his destined office, co-operates with the woman to the confusion of his Master’s prescience. This woman, who is suspected by her husband of infidelity to his bed, voluntarily submits to the ordeal of the Serpent, for the attestation of her innocence, even against the remonstrances of the Wizard, whose knowledge had discovered her guilt, and she contrives so to declare the truth by an artifice, under which she confesses and conceals her crime, that she at once frees herself from the suspicions existing in the mind of her husband, and from the perils of the spells attached to the Conjurer and his Serpent. In order to effect this she brought her Paramour with her, disguised as a Fool, and with her hand in the Serpent’s mouth, sware, before her husband, that she had no more to do with “hym “than with that fole that stode hyr by. And bycause that she sayd “trowthe, she pulled hyr hande ageyne out of the throte of the serpent “nat hurt; and then departed the knyght home, and trusted hyr well

“ever after. And Virgilius having therat great spyte and anger that the woman had so escaped, destroyed the serpent: for thus scaped the Ladye away, fro that great danger.” The Conjuror then comments on his own defeat by a reflexion, which the Poet might have transferred to his *Æneid*, by observing, that “*the women be ryght wyse to emmagyn ungraciousenes, but in goodness they but innocentes.* (i. e. simpletons.)”

We have seen, that the term PEGE, (Πηγη,) belongs to our Element, as denoting the BOG, PUDGE Spot. Now PEGASUS, the Winged Horse, is acknowledged to be derived from the Fountain, the PEGE, whatever may be the process, by which the fable has been formed. The Horse and the Fountain are often connected with each other. PEGASUS is the favorite of the Muses, and hence to this very day and hour our Poets, of all ranks and denominations, bestride their PEGASUS, as their lawful and appropriate conveyance.—In the fable of PEGASUS various tales are probably confounded.—I have sometimes thought, that the story of striking with the *Foot*, and a Horse springing up, arises from a mistake in similar sounds, denoting *Water* and a *Horse*; and some mythologists have had a glimpse of this idea. We cannot but see, how *Equus* connects itself with *Aqua*, and *Ippos*, (Ιππος,) the *Hobby*, with the terms for Water, *Av-on*, &c. &c. Through the whole compass of Language the Elements ^AS, ^AQ, &c. ^AB, ^AP, &c. denote Water. The Mythologists likewise understand, that the *Horse* is sometimes connected with *Water*, because *Boats* and *Ships* are called *Water Horses*, and hence *Pegasus* has been supposed to be the name of a Ship. Thus PEG-Asus may have two origins, and denote either PEG-As-us, the *Equus* of PAG, *Water*, the Boat, or PEG-As-us, the *Aqua*, or Water of the PAG, or *Fountain*. The first part of the word is, I think, manifest. I propose conjectures on the second part for the purpose of furnishing some materials for the employment of others. We must remember, that *Pagasa* is an harbour of Macedonia, where the Ship *Argo* was built, and surely PAGASA, and PEGASUS somehow belong to each other. The received opinion is, that *Pagasa* was so called from the number of PEGAI, (Πηgai,) which it possessed, and as Bochart informs us, the Phœnicians gave it a name relating to this property. (G. S. 400.)—

Thus I unequivocally establish the sense of my Elementary character PG, though on other points I am obliged to resort to conjecture. It has been supposed, that *Pegasus* received the idea of a *winged Horse*, from being applied to a Ship, or Boat, when it was furnished with Sails; and we all remember such metaphorical expressions as Λευκοπτερος, Albas alas, vel etiam alba vela habens, applied to Ships, Ω Λευκοπτερε Κρησια Πορθμυς, &c. Hippolyt. 749, &c. Hence it was, as some have conjectured, that maritime cities often adopted the device of a *Winged Horse* for an armorial distinction, as Corinth. (See *Gebelin*, Vol. IX. p. 172.) Another train of ideas is annexed to the story of *Pegasus*, as he is sometimes considered as a *Horse of Fire*; and we have likewise the combination of “*A Muse of Fire*.” The office of the *Muse* is to watch over the caldron of Ceridwen, and hence the *Muse* is connected with *Fire*, and I seem to perceive in the description of Druid ceremonies by the Welsh Bards, that the Caldron of Ceridwen was sometimes under the form of a Horse. The neck might serve, as the funnel, or chimney of the furnace; and if we suppose, that this Caldron received the shape of other animals, we shall perhaps gain more light in our researches on this subject. In the following passage the *Horse* is directly connected with the furnace.—“Then they caused their “*Furnaces* to boil without water, and prepared their solid *metals* to “endure for the age of ages: The *Trotter*, (Horse,) was brought forth “from the deep promulgator of song.” (*Davies on the Druids*, p. 611.) One of these mystic Horses is represented under the figure of a *Centaur*, (See the *Plates to the book of Mr. Davies on the Druids*,) and I have sometimes thought, that the story of the *Centaurs* was taken from this source. That point should be well considered by the Celtic Mythologists. The Story of our *Witches*, or *Wise* women riding on broom-sticks, belongs, by some process or other, to the *Pegasus* of antiquity, and even the proverb, ‘Set a beggar on horseback, and he’ll ride to the Devil,’ must be referred to the same origin. Remote as this may appear; it will become evident, in part at least, by the following observations. The deity answering to the Latin *BELLONA* is called *MALEN*, *VELEN*, *HELENA*, and she is “a popular name amongst the Britons, for the fury

“Andrasta, or as the vulgar call her, the *Devil's Dam*. Fable reports, that she had a *Magical Horse*, called *March Malen*, upon which sorcerers were wont to ride through the air. Whence the common proverb seems to have taken its rise, *A gasgler ar Varch Malen dan ei dor ydd á.*—*What is gotten on the back of the horse of Malen will go under his belly.*” (Davies 617, from Baxter's Gloss.) It is allowed, that to this Welsh saying belongs our familiar proverb, ‘What is got on the Devil's back, is spent under his belly.’ It has not been seen however, that to MALEN belong the MELINOE, (Μηλινον,) of the Greeks, and MELAINA, (Μελαινη,) applied to Ceres, which is supposed to be an epithet for this Goddess, derived from her black garments. In Orpheus we have (Hym. 70,) Μηλινονην καλεω νυμφην χθονιαν κροκοπεπλον. Let us mark the epithet Κροκοπεπλος, which answers to the Druid mythology, as she is called by the Welsh, *y Vad Ddu Hyll*, “*Bona Furva, effera,*” and “*y Vad Velen,*” that is, HELENA, or “*Bona Flava,*” as Baxter has observed. The same writer has perceived, that PEGASUS has some reference to the Horse of *Malen*, or *Minerva*. He has not seen however, that PERSEUS, who mounts *Pegasus*, means the BARD, the PRYDHYDh, the PRIEST. *Perseus*, in the fable of the Greeks is entrusted to the Priests of *Minerva*, where we see him associated with *Malen*. These *Magical Horses* are connected with the Talisman, called GWARCHAN, in which were represented Hideous Figures, as of *Horses*, &c. one of which is thus described,—“*Ceithin, March Ceidiaw, Corn avarn arnaw, Hideous, the Horse of Ceidio, which has the horn of Avarn.*” We shall now understand, how *Perseus* and his *Horse Pegasus* become connected with the *Hideous* figures of the *Gorgons*, and we shall moreover now acknowledge, that the GORGON is nothing but the GWARCHAN, the *Charm*, the Talismanic figure. The Welsh GWARCH is only another form of the Teutonic GUARD. Mr. Owen explains GWARC, by “What incloses, or shuts up,” and GWARCHAN by “What secures, an irresistible influence, a talisman, an enchantment, an incantation.” The parents of the Gorgons are *Phoreys* and *Ceto*, where the Celtic scholars should consider, without regarding the tales of simple Greeks, and their still more simple interpreters, whether the

PHORC be not the MARC, VARC, and CETO, the *Hideous* Horse CEIDIO. The CEIDIO is the KED, a title of *Cerid-Wen*, belonging to our Teutonic *heCATE*. The habitation of the *Gorgons* is placed in various parts of the world, by the various narrators of the fable; and they have done well in extending the scene of such adventures. The *Gorgons*, or Talismans are to be found, wherever the Druid ceremonies have been practised, and I know not, what portion of the globe we can exclude from their influence. Mr. Bryant has seen, that the CETO of antiquity belongs to *Ceres*, and Mr. Davies produces as parallel to CETO, the Celtic KED, (*Davies on Druids*, p. 114.) The GORGON is the GWARDHAN, the GUARDIAN, or WARDEN, the Hideous figure marked on the protecting Talisman. Mr. Owen explains GWARDHAN by “one who GUARDS; “a WARDEN.” The Head of one of the GORGONS was applied, we know, as a terrific appendage to the Shield of the Goddess of War, and perhaps the origin of Armorial bearings with their strange frightful figures of *Animals*, &c. may be traced to the Talismanic devices of the *Protecting* and Appalling GWARDHAN.

TERMS, which express the action of *Forming* the *Plastic* materials of PUDGE matter into certain *Shapes*, *Forms*, *Appearances*, &c. or which relate to *Forms*, *Shapes*, *Appearances*, *Representations*, &c. in general.

POTTER, POTIER, (Eng. Fr.)	FACIO, FACIES, FACE, FASHION, FACON,
<i>Fingo, Finxi, FICTUM</i> , (Lat.) To <i>Form</i> .	&c. (Lat. Eng. Fr. &c.)
FEIGN, (Eng.)	<i>Poieo</i> , quasi <i>POJ-eo</i> , (Gr.) To make.
FICTOR, FIGULUS, FICTILIS, (Lat.) A Potter,	sPECIES, (Lat.) Form, kind.
Earthen, or Pottery Ware.	sPECTO, &c. (Lat.) What relates to Form,
<i>Pingo, Pinxi, PICTUM</i> , To <i>Paint</i> .	or Appearance.
<i>Pango, pePigi, PACTUM</i> , To Form, or make	deVISE, deVICE, (Eng.)
up.	VISAGE, &c. (Eng. Fr.)
FIGURO, FIGURA, FIGURE, (Lat. Eng. Fr. &c.)	&c. &c. &c.

I shall in this Article produce a Race of words, which either directly express the action of *Forming* the *Plastic* materials of the *Earth*, or PUDGE matter, into certain *Shapes*, *Figures*, *Appearances*, &c. or which relate in general to the idea of *Forming*, *Shaping*, &c. or to *Forms*, *Figures*, *Shapes*, *Appearances*, *Representations*, *Spectacles*, &c. &c. and which were originally derived, as I imagine, by metaphorical allusion, from the Plastic Materials of PUDGE matter. We know, that *Mould* at once expresses the *Dirt* of the *Earth*, and *Form*, *Shape*, &c. I have already produced some terms of this nature, which relate to PUDGE-like, Plastic matter formed into masses for eating, as PASTE, PUDDING, BATCH, BAKE, &c. and I shall now produce other applications of the same notion. Among the terms, belonging to our Element, which convey the train of ideas, respecting the *Form*, *Shape*, &c. of *Plastic* matter, as above described, we must class the following: POTTER, (Eng.)

Potier, (Fr.) &c. and in Irish we have *POTAIR*, *POTADOIR*, the next word to which in Mr. Shaw's Dictionary is *POTam*, To drink. The adjacent words to *POTTER* in Skinner's Etymologicon, are *POTTage*, To *POTTER*, *Poteren*, &c. (Belg.) *Agitare*, *Fodicare* Rimari, which Skinner derives from *Pultare*; but which, as we now see, belongs to our Element, signifying 'To PUDGE about, or To Stir about the PUDGE,' and let us mark the explanatory term *Fodicare*, where we are brought directly to the Spot, supposed in my hypothesis, *POTTLE*, the measure, which is referred to *POT*, and *BOTTLE*.—*POUCH*, the *BAG*, both which mean the *Swelling* or *PUDGING* out object, and *POUCHES*, a Nautical term, which probably has the same idea. I see too *POUDER*, which seems to belong, as I have before stated, to our Element *PD*, though it might appear to be attached to the form *PL*, to *Pulvis*, when we consider, that the term *Poudre* was anciently written *Pouldre*.—*Fingo*, *Finxi*, *FICTum*, "To make, To *Fashion*, to *Mould*.—To imagine, to suppose, to devise, "invent, or contrive. To forge, to *Feign*, or counterfeit. To Suit, "adapt, or accommodate," where let us mark the parallel terms *Fashion*, *FEIGN*, and let us observe likewise, how the Element *FN* belongs to *FC*. In the English *FEIGN*, we see the *n* after the Radical *G*, but in the French *Feindre*, the *n* precedes the *D*. Under the form *FN* we have *Fange*, *Fango*, (Fr. Ital.) Mud, Dirt. We see the origin of this Latin word *FINGO*, in *FICTor*, "A *POTTER*, one that worketh in *Clay*," in *FICTilis*, "*Earthen*, or made of Earth," and in the following application, as the sentence appears in our ordinary Vocabularies, "*Homulus ex Argilla et Luto FICTUS*. In Italian the term for a *POTTER*, is *Pentolajo*, where the form *PN* appears. In Scotch, *PIG* is "an Earthen Vessel, S. Douglas "uses it for a *PITCHER*.—Any piece of Earthen ware, a potsherd," where let us note *PITCHER*, and the *POT* in *Potsherd*. A *PIG Man and Wife* are sellers of Crokery. Dr. Jamieson appears to see no parallel terms to this word but the Gaelic *PIgadh*, and *PIGIN*, An Earthen Vessel. The only difficulty here is to decide, whether these terms for a Cup, relate to the idea of 'What is *Earthen*, or to the Hollow, as of 'a *PIT*, the Mud spot.' It is understood, that *FANGLE* in *New FANGLE* belongs to such words, as *FINGO*, &c. We shall now understand, that

Pingo, Pinxi, Pictum, with its parallels *Peindre, &c. Paint, Picture*, (Eng.) &c. is only another form of *Fingo, Finxi, Fictum*, and that *Pango, pePigo, Pactum, comPactus*, relating to the Sticking in or together of Sticky, or PUDGE matter, is but a different form of the same words. It would be idle to enquire, whether *Pictum* relates more to the idea of *Daubing* or *Forming* with PUDGE Matter. *Figuro, To Figure, Make, &c.*, belongs, we know, to the terms in modern Languages *FIGURE*, (Eng. Fr.) &c. &c. The origin of these terms will be manifest in *Figulus*, “A POTTER, or Worker of things in *Clay*.” We shall now understand, that the *FIG* in *Figure*, and *Figo*, “To Stick, “to Fix, to Fasten, to thrust in,” belong to the same idea, and that *Figo, To Fix, Fasten*, relate to the action of PUDGING, or *Sticking*, as into PUDGY, or *Sticky Matter*.—PKR פֶּחָר in Chaldee signifies ‘A POTTER, ‘and an Earthen Vessel,’ as Martinius has observed, who has likewise given us an Arabic term in Hebrew characters, which is probably the term, فֶكֶكֶר *FEKKER*, explained by Mr. Richardson “POTTER’s *clay*, Earthen “Ware.” Mr. Parkhurst has remarked under the Chaldee term, that in Syriac the word signifies “To *Form, Fashion*.”—*Facio* in Latin is another of these words, and to this we must add the term so often adopted in my explanation, *FASHION*, with its parallels produced by the Etymologists, *Facon*, (Fr.) *Faccione, Fazzo*, (Ital.) *Facion, Fatzon, Fatsoen*, (Dan. and Belg.) &c. &c. In the phrase *Faconner la Terre*, we are brought to the original spot. *Facies*, the *FACE*, belongs we know to *FACIO*. In the Dialects of the Celtic I find for *Figura* the Armoric *Feson*, and the Irish *FIGHAIR*, and Lhuyd has produced the Armoric *PODER* under *Figulus*. In Italian *FUCINA*, means a *Forge*, which is another form of *FACCIONE*, &c. The Greek *Poieo* is quasi *POJEO*, (Ποιέω, *Facio*), and is another form of *FACIO*. The *Poet* is the *Maker, or Former*, and hence we see, how this elevated name belongs to *Dirt, or PUDGE*. Even in the *Sublimest* effusions of his art, as I have observed on another occasion, he is still a creature of the same Spot, and is but just emerging above the *Mire*, (*Sublimis, qui supra Limum*.) In Scotch, *Maker* is a *Poet*; and I shall shew, that *MAKER* belongs to *MUD*; and that from hence we have *iMAGO*, the *iMAGE*, &c. &c. *iMAGINATION*, &c. &c. The forms *PD* and

MD, PUDGE, MUD, &c. may be considered, under one point of view, as belonging to each other. In the Armoric, *POETRIAN* is a *POET*, and *POESI*, is *POESY*, or *POETRY*. The term *FACIO*, *FECI*, *FACTUM* coincides with the senses of *FICTUS*, and *PICTUS*, when it means, “To *Paint*, limn, “drawn, or *FASHION*.” Let us mark the term *Limn*, which I shall shew on another occasion to belong to *Limus* for a similar reason to that, which exists in the words before us. The Latin *Facetus*, from which *Facetious* comes, and its parallels in Modern Languages, *Facete*, (Fr.) &c. is acknowledged to belong to *FACIO*. In the “*Molle atque FACETUM Virgilio annuerunt gaudentes rure Camœnæ*,” we see an application to *POETRY*, connected with the Softness of Plastic materials.—To *FACIO* belong the French and Italian, &c. *Faire*, *Far*, *FAIT*, *FATTO*. To this Race of words so rich in examples, we must refer *FEAT*, *Bellus*, *Concinnus*, *FEATURE*, &c. &c. The term *FETIVE* belongs to our ancient Language, and is frequently found in the Poems attributed to Rowley. In the prose part of these compositions we find it oftentimes applied in its more original sense, as relating to dexterous workmanship, in the operations of art; as in the following passage, “Rounde the cabynette are coynes on greete shelves *FETIVELY Payne-ted*.” (See a Publication called, the Works of Thomas Chatterton, Vol. III. p. 279.) The terms adjacent to *FATZO*, “A Fashion,” &c. in John Florio’s Italian Dictionary, is *Fazzatoia*, “A bin, or hutch, “or maund for bread,” which means probably something *Made up* for holding, &c. and *Fazzuole*, *Fazzoletto*, which Florio explains by “A Handkerchiefe, a mucketer, a towell, a wiper, a barber’s cloth.” where *Fazz* I imagine relates, to *Dirt*, and the term for the wiper means, what is employed about *Dirt*, just as *Mucketer* belongs to *Muck*. Our Author explains *FAZZOLETTACIO*, by “A *Filthy FAZZOLETTO*,” and in the same column we have *FECCIA*, Dregs, lees, or filth of wine, belonging, we know, to the Latin *FÆX*, *FÆCIS*. In Danish *FAGTER* means “Gestures, looks, demeanour,” the next word to which in my Dictionary is *FAJANCE*, “Delft ware,” which conducts us to the true idea.—*PATTERN*, with its parallels, produced by the Etymologists, *Patron*, (Fr.) *Patroon*, (Belg.) *Patruen*, (Wel.) denotes the *Form*.

Its adjacent word *PATTIN* brings us at once to the Ground. The French *Patron* not only signifies “*PATTERN, Model,*” but likewise a *Patron*, which with its parallels belongs to the Latin *Patronus* from *Pater*. A word in the same column of my French Dictionary with *PATRON* is *PATrouillage*, “Dirt made by walking on the *Mud.*”—*BUST*, with its parallels, *Buste, Busto*, (Fr. Ital.) means the Plastic *Mass*, or *Form*; and the *BUSK, BUSQUE*, (Fr.) is that, which belongs to the *BUST*, or the *BODY*, the *Swelling out Mass*. The Latin *Bustum* means directly the Raised *Mass of Dirt*. In Saxon *Byser* is “*Exemplar, Similitudo,*” and the adjacent word to this in my Saxon Dictionary is *Bysgian*, Occupare, To *BUSY*, which relates to *Dirt* in agitation. As *Byser* is applied to *Matter*, so *Bysgian* relates to a person who is *beMatter’d*, if I may so say, who is engaged ‘in various *Matters,*’ and hence *Bysgu* signifies *Matters*, or *Affairs*, “*Negotia, occupationes.*” We use *be-Muddled* in a similar manner. I shall shew, that *BUSK* in the combination, so familiar to our ancient Language, “*BUSK and Boun,*” relates to *Ornament* and *Dress*, under the idea of removing the *Dirt*. In Persian بت *BUT* means “An idol, image, any figure that is an object of adoration, “a lover, a beautiful woman,” the original idea annexed to which word will be manifest, from one of the two preceding terms under the same form, *PUT*, “A worm which pierces ships’ bottoms,” which means probably the animal living among *Dirt*, and *BETT*, “Weaver’s *Glue,*” where we directly see *PUDGE matter*. Again in Persian پس *PISH* means “Before, the anterior part, before the eyes.—An example, model, “exemplar, coripeus, chief, superior, commander.” If the original idea of this word appears in the term *Before* the sense is probably that of *PUSHING* forward. This however the Persian Scholars must decide; yet they will unequivocally see the sense of the Element in various words, with which it is surrounded. In the same column of Mr. Richardson’s Dictionary with *PISH*, Before, I see *PISHAR, PISS*, Urine, and in the next and succeeding columns I see *PISH-PADE*, “A Cake made of flour, honey, “and oil or butter, *PISHWA*, an exemplar, a model, guide, leader, &c. “*PISHE*, Art, Skill, a trade, profession,” &c. and *BISHE*, which among other senses means, “A Forest, (especially the *Thickest* parts, &c.)

“It was formerly, or Before,” and “*Coagulated, Curdled, Thickened*,” where we unequivocally see the original idea of PUDGE matter, however the other senses may be connected with it. In the sense of the *Thick* parts of a Forest, we see the idea of the BUSHY Spot. I have before produced the Persian باخته BAKHTE *Plaster*, and in the same column of Mr. Richardson’s Dictionary we have ПАКИ, *Lime, Plaster, &c.* adorned, ornamented, &c. which seems to be derived from the idea of *Plastering over*.—PYGMALION, the name of a celebrated Statuary, presents to us a compound term, in which the PYG must surely be referred to this race of words, denoting Plastic materials, and the *Mal* belongs to the Element ML, under a similar idea of the *Mould*, or form. He inhabits a city called AMUTHUS, which is a Mystic term, connected with some art, and belongs to MATTER, MUD, &c. either as signifying a place famous for its *Earth*, in making IMAGES, or as abounding with rich *Earth*, or *Ore*, for which it was famous. The AMUTH is the same term as OMETH in Pr-OMETHEUS, AMADIS, &c. (*See Prelim. Dissertat. to Etym. Univers.* p. 105.) Bochart derives AMATHUS from AMATH, a Son of Canaan; but he derives another city T-AMASSUS, abounding with mines, “ubi μεταλλα χαλκου εστι αφθονα,” from the Syrian word ETMESA, To Melt. The idea of Melting in this term is derived from that of a MASH, or MUD state. The term *Melt*, and *sMelt*, (*sMelting Ore*,) belongs to *Mould*, for the same reason. Whatever be the precise idea, the MATH, as I before observed, is a mystic term, derived from some operations of Art. *Pygmalion*, we know, is the name of a King, and we must remember, that the Phœnician names of Dignity are derived from Arts.—Potis, Possum, Potestas, &c. belong to the idea of the Plastic materials of PUDGE; just as the Potter is said to have *Power* over the *Clay*. To these Latin words belong the terms in Modern Languages *Power*, *Possible*, &c. *Potent*, &c. (Eng.) *Pouvoir*, *Puissant*, *Puissance*, *Possible* *POTERE*, (Fr. Ital.) &c. &c. The term *Puissance* occurs in the same page of my French Dictionary with PUISS, the PIT, the PUDGE Spot. *Potior*, and *Possideo* are acknowledged to belong to *Potis*, and we shall now see, how my origin of these words brings us to the adjacent term *Porus*, &c. which still relates to PUDGE, *Watery* matter. In some of these terms

the form PS, PT does not appear as in *Power*, &c. To this idea of *Poris*, when applied to the *Power* of the mind, the *Faculties*, as we call them, or the *Facility* of doing any thing, must be referred probably the terms for *Art* and *Skill* in the Celtic Dialects, as FOD, (Ir.) “Art, “skill, science,” FODH, “Knowledge, skill,” which certainly belong to the Spot, supposed in my hypothesis, whatever may be the precise idea, by which they are connected with it, as FOD directly means “A Clod of Earth, glebe, soil, land, a PEAT.” The next word is FODAR, “Straw, hay, provender FODDER,” which I suppose, in another place, to belong to the idea of PUDGE, as the Swelling out FATTENING substance, and an adjacent word is FODHAILAM, “To loose, untie, divide,” where we have the FOD in a more relaxed state. Again in Irish, FETH is “Science, Knowledge, instruction,” and in the same column of Mr. Shaw’s Dictionary I see FEUD, “Can, able.” In another place we have FEAT, “Music, Harmony,” FEATH, “Learning, skill, Knowledge,” and a term under the same form FEATH, means “A calm tranquillity, a BOG,” where we again see the original idea. In the same column I see FEATHAL, “The FACE, countenance;” FEICAM, “To be in a continual motion, “to FIDGET,” where we see, how *Tranquillity and Motion* may alike belong to the BOG. In the next column of Mr. Shaw’s Dictionary, we have FEIDIR, “Able, Possible.” I shall not attempt to produce the various terms for *Knowledge* belonging to our Element in the Celtic Dialects; but shall conclude by citing the terms FADH, Science, and FAID, “A Prophet,” which will bring us to the Latin VATES; from whence we shall understand, how under my origin, the terms VATES, and VADUM, the PUDGE Spot, may belong to each other. The Sanscrit VEDAS, the Books of *Knowledge*, must probably be referred to these words. I must leave the Celtic scholars to adjust, how the terms, with which these words are surrounded, belong to the Elementary sense, which I have here unfolded. Yet they will find little trouble, I imagine, to make this arrangement. Thus they will see, that the preceding term to FAID, the Prophet, which is FAIDH, He went, belongs to VADO, &c. that FADH, the *Mole*, is the router about the PUDGE.

Mr. Owen explains the Welsh *Fes* by "What penetrates, subtlety, "knowledge," and in the same opening of his Dictionary, I see *FEITHIaw*, "To *Effectuate*, to make," where he justly refers us to *FAITH*, "A *FACT*, "an Act," which directly brings us to *Facio*, *FACTum*. I see likewise adjacent to *Fes* the Terms *FEST*, "*FAST*, speedy, hasty, or quick; adroit, "clever," *FEISTiniaw*, "To *Festinate*, To hasten," where let us note *FAST*, *FESTINATE*, from *FESTINO*, which, we see all contain by some process a common idea with *Facio*. I shall shew that *FAST*, and *FASTEN* belong to *PUDGE* matter, which under another idea brings us to motion. Let us note the explanatory word *Quick*, which I shall shew to belong to the *Quag*, as in *Quick-Sand*.—The English *Prophet* is directly taken by us from the Greek *Prophetes*, (*Προφητης*, *Propheta*,) but this term does not belong probably to the Greek Language, as derived from *Προ* and *Φημι*, or if it does really belong to it, it furnishes a most singular example in the accidental coincidence of terms. In Welsh *Profwyd*, or *Prophuyd*, and in Cornish and Armorio *Profuit* is a *Prophet*. Mr. Owen derives this Welsh word from *Pro*, which he explains by "That is counter, or coming against," and *Pwyd*, which he explains by "The act of putting by, or passing." There is another term, adjacent to this in Mr. Owen's Dictionary, which is *Profesu*, "To predetermine "a course; to make a vow, To *Profess*," This likewise forms a strange coincidence with our term *Profess*, which is directly taken from the Latin *Profiteor*, *Professus*, and this is derived from *Pro* and *Fateor*, *Fassus*. In such cases we find ourselves somewhat embarrassed. Mr. Owen derives the Welsh word from *Pro* and *Fes*, which latter term, as we have seen, he has explained by, "What penetrates, subtlety, "knowledge." Thus we have got the Welsh *Profesu*, connected with a term, which I have referred to *FAID*, the *Prophet*, and surely the *PHET*, *FWYD* in *proPHET*, *proFWYD* belong to the same term *FAID*. If this should be so, the Latin *Fateor* will relate in its original sense, to the solemn declaration, saying, vow, or engagement of the *Vates*, and this conjecture will be strengthened, when we remember the adjacent term to *Fateor*, the Latin *Fatum*, *FATE*. I must leave the Celtic Scholars to discover, whence the *Pro*, or *Prof* is derived in these words *Profwyd*,

and yet surely we need seek no further than the term, which occurs in the same column of Mr. Owen's Dictionary with these words, as *Provi*, "To *Prove*, try, examine." Thus then the *Professor*, and the *Prophet* mean the personage, who utters his solemn vows, declarations, predictions, &c. on *Approved* and well examined grounds. We might conjecture, that to these words belonged the Latin *Votum*, the *Vow*, but on this point too there is some difficulty. Perhaps the *BUS* and *PIS*, in *Pres-BUS*, and *ThesPIS*. (*Πρεσβυς*, Senex, *Θεσπις* Vates, Divinus,) might be referred to these terms *VATES*, &c. The *Pres* may belong to *Bard*, in Celtic *Bardh*, *Prydydh*, produced in Lhuyd under *Vates*, and the *Thes* may belong to the terms of respect for Father, as *Tad*, *Tat*, &c. The terms for a Poet, under the form *BRD*, *PRD*, as *Bardh*, *Prydydh*, belong to the Welsh *PRYDU*, "To *Represent* an object; to *Represent* an event; to record time; to delineate, to form; to compose; to compose Poetry," and to *Prid*, or *Priz*, "Mould, or Earth," just as I have supposed *POET*, and *MAKER* to belong to *PUDGE*, or *MUD* matter. The Greek *Melos*, (*Μελος*, membrum, artus, Carmen modulatum,) belongs to *Mould*, for the same reason. We have seen, that *Linn* belongs to *Limus*, and so does *Limb*.—*PASKO*, (*Πασκω*,) *PATIOR*, *PASSUM*, from whence are derived the terms in modern Languages, *PASSION*, *PATHTIC*, &c. (Fr. Eng.) &c. belong to the Plastic and yielding nature of *PUDGE*. In the expressions *affECTION*, *affECTUS*, *dolore*, we see, how these terms attach themselves to *FACIO*. In such examples, as "Non rastros *PATietur*, *Humus*," &c. the term is brought to its original spot. In *PEITHO*, *PEITHOMAI*, (*Πειθω*, Persuadeo, *Πειθομαι*,) which brings us to *PISTIS*, *PISTEUO*, (*Πιστις*, Fides, *Πιστευω*, Confido,) and *FIDES*, *FAITH*, we can hardly distinguish between the *Yielding* Property, and the *Tenacity* of that species of matter, which I call *PUDGE*, and which we unequivocally see in the terms under a similar form to these Greek words, *PISOS*, (*Πισος*, Locus irriguus,) and *PISSA*, (*Πισσα*, *Pix*,) *PITCH*. In *FEIDOMAI*, (*Φειδομαι*, Parco, Veniam do, *Abstineo*, &c.) we have the metaphor of the same Matter in a *Soft*, *Yielding* state, unless there likewise we should suppose, that the idea of *Tenacity* cannot be separated from that sense. Among the meanings of this word, we

find *Abstineo*, and in the explanation of its derivatives, Φειδωλος, &c. we see the words *Tenax*, *Tenaciter*, &c. adopted. We know, that to *Tenax* belongs the idea of *Tenacity*, as applied to *Clay*, and I shall shew, that it must be referred to the Element TN, denoting such a substance, as *Thon*, &c. (Germ.) Mud, Clay, &c. The Greek FEIDO, and FEIDOMAI, (Φειδω, Parcimonia, Φειδομαι, Parco,) seem to belong directly to the Celtic FEDH, “Calm, respite,” FETH, “A calm, tranquillity, a Bog,” FEITH, “Tranquillity, silence, calmness,” FEITHAM, “To wait, attend, “stay.” To these words probably belongs the Welsh PEIDIAU, “To cease, to leave off, to give over, to desist,” as Mr. Owen explains it, who likewise interprets PEIDIANNU by “To make a PAUSE.” This will lead us to consider, whether PAUSE, *Pauo*, PAUSO, (Παυω, Πανσω, Cesso,) be not another of these words. I produce these terms on a different occasion.

To these terms, expressing *Form*, *Appearance*, &c. we must refer various words, where *s* has been added to the Labial of the Radical, as *sPECTrum*, “An Idea, or Form, of a thing represented to the intellect,” *sPECies*, “A Form, FIGure, FASHion, or *Shape*,” *sPECimen*, “A mode, “*PATtern*,” &c.—*sPECTO*, *sPECio*, *sPECulor*, &c. &c. to which, as we know, belongs a great Race of words in Modern Languages, ‘*Spectre*, ‘*Species*, *Specimen*, *Spectacle*, *Inspect*, *Speculate*,’ &c. &c. the origin of which is acknowledged by all.—The term *sPECus*, the Den, is supposed to be a place, “ex quo *Despicitur*,” and it has therefore been interpreted, as the “Lurking place,” and hence *sPECulor* has been explained by “To *Scout*.” The terms, adjacent to these, are *sPica*, *sPicatus*, belong to *PIKE*, *sPIked*, which relate to the action of *Sticking* into *Sticky*, or *PUDGE* matter, just as I suppose *sPECies*, the form, to belong to *Sticky*, or *PUDGE* matter, under the idea of its *Plastic* nature. The Latin *sPES* may directly belong to *sPECTO*, &c. and mean ‘The ‘Looking for, or *exsPECTing* something,’ and if this be so, we must not refer it to the term *Spero*, which belongs to such words as *Spuren*, (Germ.) ‘To trace, *Spy* out, the Footsteps,’ &c. where let us note *Spy*, quasi *Spyr*, and which under another form is *Peer*, &c. &c. The term *sPICE* and its parallels *Espices*, *Specie*, *Spetie*, (Fr. Ital.) *Aromata*

are acknowledged to belong to *sPecies*, and in our expression, ‘To have a *sPice* of a thing,’ the word is referred to the same source. In this expression, the term *sPice* simply signifies a portion of some *Matter*, *Substance*, and in the application of *sPecie* to money the word seems to mean little more than a *Piece* of matter, as of Coin, where it coincides with *PIECE*. We have *VICE* in old English, used for *sPICE*, though in the following passage it is applied with some peculiarity of meaning. Troilus says to Hector in Shakspeare,

“ Brother, you have a *VICE* of mercy in you,
 “ Which better fits a lion than a man.
 “ *HECT.* What *Vice* is that, good Troilus? chide me for it.”

(*Troilus and Cressida*, Act v. S. 3.)

The Poet uses the obsolete word *VICE* in its true sense of *sPICE*, from a just impression of its meaning, though its coincidence in form with another familiar word, *VICE*, *Vitium*, makes him doubt about the justness of the impression, and he accordingly accompanies it with a turn of meaning derived from that familiar word. Thus in the expression, “A *VICE* of Mercy,” *VICE* means a *sPICE*, or *PIECE* of what belongs to a *VICE*, or Bad quality. In *VICE* for *PIECE*, we have simply the idea of a *Lump*, or *Mass* of *Matter*, but in *VICE*, *Vitium*, we have the idea of ‘*Foul*, *PUDGE* matter.’ In Shakspeare a word corresponding to *PUDGE*, the term *PITCH*, may be considered to be used for *VICE*, as it is put for something opposite to *Virtue*, “So will I turn her *Virtue* “into *PITCH*,” (*Othello*, ii. 3.)

Among other interpretations of *Fingo*, *Fictus*, we have ‘To *deVise*,’ and we shall now understand that the following terms are to be referred to this Race of words, *Visage*, with its parallels *Visage*, *Vis à Vis*, (Fr.) *Viso*, *Visagagio*, (Ital.) &c. denoting the *FACE*; all which bring us to the Latin *VIDEO*, *Visum*, &c. with their numerous and acknowledged derivatives, *EIDO*, (*Εἶδω*), quasi *FEIDO*, *Idea*, quasi *FIDEA*, (*Ἰδέα*, *Idea*, *Species*, *Genus*, and *Forma*), an *Idea*, *Form*, *Kind*, *Sort*, *Species*, &c. From *EIDO*, we come to *EIKO*, quasi *FEIKO*, (*Εἰκω*, *Similis sum*, *cedo*, *non repugno*), where we see the sense of *Form*, together with another

property of Plastic matter, that of *Yielding* to the touch.—PHIZ, (Eng.) *Visard*, (Eng.) signifying, ‘What is of a nature, or *Ard*, like the *Vis*, ‘or Countenance.’ The Etymologists have produced under it *Visiere*, *Visiera*, *Visera*, (Ital. Span.)—*deVICE*, *deVISE*, “To imagine, invent, “*Fancy*, or *FEIGN*, also to contrive, or Forge,” says N. Bailey, with the parallels *Deviser*, *Devis*, (Fr.)—To *adVISE*, (with the parallels *Avis*, *Avviso*, &c.) which means ‘To suggest contrivances, or *deVICES* to ‘another,’ To *Inform*, in general, where let us note the term *Form* in the explanatory term *Inform* applied to the same purpose. To *deVise* in the Legal sense means To *Form*, under the sense of *Arranging*, Putting in *Form* and order, or as we express it, *Disposing*; and Skinner reminds us under *deVISE*, both in its common and legal sense, of the Latin *Divisare*, the frequentative of *Divido*; where the *VIDO* in *diVIDO*, To *diVIDE*, may belong to the more general idea of Scattering, or *PASH-ing* about.—*VICE*, the Fool in the ancient Comedy, means the Strange Fantastic *Form*, exhibiting ridiculous *Postures*, tricks, and *deVICES*, the *Antic*, or *Mimic*, as some understand*.

* It is necessary, that we should produce our authority to shew, that the sense of *VICE*, expressing the Fool of the ancient Moralities, belongs to the idea of *Form*, or *Figure*. Some of the Commentators on Shakspeare have suggested to us the true meaning of the word. Falstaff says of Shallow, “And now is this *VICE*’s dagger become a Squire,” (Henry IV. Part II. Act iii. Sc. 2.) on which Mr. Malone has the following remark: “Sir Thomas Hanmer “was of opinion, that the name of the *VICE*, (a droll *Figure* heretofore much shewn upon our “stage, whose dress was always a long jerkin, a fool’s cap, with ass’s ears, and a thin wooden “dagger,) was derived from the French word *Vis*, which signifies the same as *Visage* does “now. From this in part came *Visdase*, a word common among them for a Fool, which “Menage says, is but a corruption from *Vis d’asne*, the *Face*, or Head of an Ass. By vulgar “use this was shortened to plain *Vis*, or *VICE*. Mr. Warton thinks, that the word is only “an abbreviation of *deVICE*, the *VICE* in our old Dramatic shows being nothing more than “an artificial *Figure*, a puppet moved by *Machinery*. So Hamlet calls his Uncle, *A VICE* “of Kings, a fantastick, and factitious image of Majesty, a mere *Puppet* of Royalty.” Dr. Johnson has explained the same expression by “A low *Mimick* of Kings, where the term *Mimic* well expresses the idea. Mr. Malone in explaining the passage of Hamlet might have profited by a quotation, which he has produced in another place, where we find that the term *VICE* corresponded in sense with the Latin *Mima*. Philemon Holland has thus translated the following

I cannot leave the Latin *VIDEO* and its parallels *EIDO*, *Idea*, (*Εἶδω*, *Ἰδεα*,) without observing, that in some of the terms, belonging to them, we actually see the idea of *Watery*, Moist Matter, as *Idalimos*, (*Ἰδαλιμος*, *Æstuosus*, *sudorem ciens*, *Speciosus*,) which is acknowledged to belong both to *Idos*, (*Ἰδος*, *Sudor*,) Sweat, and *Idea*, (*Ἰδεα*,) the *Form*. The term *IDALIMOS*, (*Ἰδαλιμος*, *Speciosus*,) relating to *Form*, becomes as a substantive. *INDALMA*, (*Ἰνδαλμα*, *Simulacrum*, *Species*,) belonging to

passage in Pliny: "*Luceia Mima* centum annis in scenâ pronunciavit. *Galeria Copiola*, "*emboliaria*, reducta est in scenam annum centesimum quartum agens,—*Luceia*, a common "*VICE* in a play, followed the stage, and acted thereupon 100 yeeres. Such another *VICE*, "*that plaid the Foole, and made sporte betweene whiles in interludes*, named *Galeria Copiola*, "*was brought to act on the stage, when she was in the 104th yeere of her age.*" (Historical account of the Stage, Vol. I. Part II. p. 119.)

The mind of Shakspeare was strongly impressed with the idea of this *Fantastic Figure* in every part of the imagery, which belongs to the passage before us.

———" A *VICE* of Kings,
 " A cut purse of the empire, and the rule;
 " That from a shelf the precious diadem stole,
 " And put it in his pocket.
 " *QUEEN*. No more."

Enter Ghost.

" *HAM*. A King of shreds and patches:
 " Save me, and hover o'er me with your wings,
 " You Heavenly Guards!—What would your gracious *Figure*?"

I have little doubt, but that the imagery of stealing the diadem from a shelf was taken from some scenical representation, in which the *VICE* performed an achievement of this nature. The *King of Shreds and Patches*, is still the '*VICE of Kings*,' as Dr. Johnson has well observed, and the reader, who should amuse his mind by tracing the influence of the Associating Principle, on the imagination of the Poet, will perhaps suspect, that the word *Guards*, (You heavenly *Guards*) was impressed on the writer by the *Guards*,—"The fringes, the *Shreds and Patches* of the *VICE*, and that the idea of the Gracious *Figure* was likewise suggested by the opposite *Fantastic Figure*, of the *VICE*, which now occupied the thoughts of the Bard.—Though the sense of *VICE* is such, I imagine, as I have explained it to be, we must remember that the word is used to represent the *Bad Character*, introduced into our *Moralities*, called sometimes *Iniquity*, as in the passage, "Thus like the formal *VICE*, *Iniquity*," where *VICE* appears to the Poet to mean the *VICIOUS*, or *Bad Character*. Yet even here, though such be his conception, he cannot help recurring to the original idea, that of *Form*, "The *Formal VICE*."

INDALLOMAI, (Ἰνδαλλομαι, Similis,) where we have compounds of ID, or *Ind*, and *Dal*, which latter portion has a similar meaning of *Form*, *Shape*. To the Element DL, under this idea belong the Latin *Dolo*, To hew into Form, Shape, &c. *Dolabra*, *Dolus*, which R. Ainsworth explains in the first sense by a *deVICE*, *Dolos*, &c. (Δολος,) all belonging to the Celtic *Dull*, (Welsh) “Figure, Shape, Fashion, Form,” &c. In IDOL, EIDOLON, quasi EID-DOL-on, (Εἰδωλον, Simulachrum,) we have the same compound. The Greek IDIOS, (Ἰδιος, Peculiaris,) has been referred to *Idea*, (Ἰδεα,) as denoting ‘A Peculiar, Separate *Form*, Sort, Kind,’ &c. which is probably right.—WISE, used in Adverbs, *NoWISE*, *OtherWISE*, signifies in no *Form*, Manner, Way, Sort, &c. The parallel is WISE, (Sax.) the German WEISE, which my Author explains by “The WISE, *Guise*, “way, method, course, manner, rate, or FASHION.” Wachter has justly compared WEISE with the French *Guise*, (Fr.) *Guisa*, (Ital. and Span.) &c. where we have the Elementary character GS. Hence is derived *Guiscards*, *Gysarts*, &c. The Harlequins, or Maskers, people *disGuised*, or in *Vizards*. We have a familiar Cant term *Quiz*; about which a Story is told, affording no satisfactory account of its origin. It probably meant the person of a Strange *Guise*, or Form, and thus *Quiz*, or *qViz*, and VICE, will be only different modes of representing the same idea. The verb belonging to the German WEISE, is WEISEN, To Shew, Sich WEISEN, lassen, “To be docile, docible, or teachable,” &c. and hence we have “WEISE, Sage, judicious, discreet, *Witty*,” &c. belonging to our words WISE, WIT, WITTY, WIST, WOTE, &c. with their parallels in various Languages, *Wis*, (Sax.) *Weise*, *Wissen*, (Germ.) *Wiis*, (Dan.) *Weten*, &c. the various terms, relating to Knowledge, or *Information*, as we express it, where we have a similar sense attached to the idea of the *Form*.

I examine, on another occasion, a Race of words belonging to the form WS, where we shall see these terms WIT, &c. entangled with a Race of words, denoting ‘What is *Quick*, *Nimble*, *Moving*,’ &c. and we shall now understand, whence this connection has arisen. I suppose, that these words denoting *Shupe*, *Form*, &c. are derived from the *Plastic* nature of PUDGE matter, which under another idea brings us to what

is *Easy* to be *Moved*.—I shall shew, under the Element QC, &c. that *Quick*, *Quake*, &c. belong to the *Quag*; and we shall at once acknowledge one part of this fact, when we recollect the combination of the ‘*Quick-Sand*.’ Hence we shall learn, why these terms *Wise*; *Wit*, &c. (Eng.) *Weise*, *Wissen*, *Weten*, &c. are attached to such words as *Wash*, *Wet*, *Water*, &c. (Eng.) *Wasser*, (Germ.) &c. and the Moist, PUDDGE Spot. The adjacent term to the Italian *Guisa* in the ordinary Vocabularies is *Quizzare*, “To swim, frisk, row,” where the idea of *Nimbleness* is derived, I imagine from the Soft, Plastic, easily moved matter of the *Quag*, or *Squashy* spot, as we express it.—No difficulty, or embarrassment arises from the form QWS, and WS, PS, &c. coinciding with each other.—The Guttural and the Labial forms may be considered, in one point of view, as perfectly distinct from each other, and they will constitute separate subjects of discussion. At the points, in which the two forms coincide, their coincidence will be noted; and this union will be most visible, when we consider the words, where the *V*, or *W* is the first letter of the Radical.

Terms, expressing VESSELS, &c. able to Hold, or Contain any thing.

WE should perhaps on the first view be disposed to imagine, that the names of VESSELS, for Holding, or Containing any thing would be derived from the *Plastic* materials of *Earth*, or *Clay*, from which in one state of society they were commonly formed.—We shall find too on examining such words, that they inseparably connect themselves with this species of Matter, and with the Spot, to which it belongs; yet it is not always easy to discover the precise idea, by which such terms are connected with that Spot.—These words are probably derived from different sources, or different turns of meaning belonging to the same fundamental idea. Some must surely belong to the *Plastic materials* of Clay, as connected with the Art of the POTTER; and others seem to be derived from the idea of *Capacity*, and to be more immediately connected with terms, which signify the PUDDGE Spot, or the PIT, the *Low*,

Sinking in Spot, the *Low*, *Deep*, *Hollow*, or *Cavity*, able to *Contain*, *Comprehend*; and this perhaps we should consider, as the prevailing and fundamental notion for *VESSELS* of *Depth*, and *Capacity*, and hence for *VESSELS* in general. We shall sometimes see these words connected with the idea of *Swelling up*, or out, which may alike belong to the *Hollow*, or *PUDGE* Spot, either from its form, or its matter. What is *Hollow*, or has *Capacity*, though containing the idea of the *Low* Spot, under one point of view, gives us the notion of *Swelling out* in another. The ideas of *Sinking down*, and *Rising up*, *Depth* and *Height*, *Concavity* and *Convexity* are only different modes of conceiving the same object.—The Latin *Sinus* will illustrate this train of reasoning, as it is applied to *any Hollow*, as of Water, a Gulph of the Sea, which is called the *Bosom*,—to a *Bosom* in general, where we see in *Bosom*, how the ideas of *Sinking in* and *Swelling out*, are connected with each other,—to a Vessel to drink from, &c. &c. Though I produce in different parts of my Work, most of these terms, denoting *VESSELS*, &c. yet it would be commodious perhaps to collect under one view this Race of words, which denote such *VESSELS*, *Instruments*, *Utensils*, or *Objects*, formed for the purpose of *Holding*, *Containing*, or existing under that property. Among these terms, we must class the following *VAT*, *FAT*, *VESSEL*, *VAS*, (Lat.) &c.—*BED*, *BASIN*, *BEAKER*, *POT*, (Eng.) *Poculum*, (Lat.) *PITCHER*, *PITHOS*, (*Πιθος*,) *PATINA*, *PATELLA*, (Lat.) *BUTT*, *BOTTLE*, *BUSHEL*, *BOOT*, *BUSHIN*, *BOAT*, *BUCKET*, &c. &c.—*VAT*, *FAT*, and *VESSEL* are justly referred by the Etymologists to *FAT*, *Fata*, (Sax.) *Vat*, (Belg.) *Fasz*, (Germ.) *Vas*, (Lat.) *Vase*, *Vaisseau*, *Vasello*, (Fr.) *Vaso*, *Vase*, *Vasello*, (Ital.) The French word *VASE*, not only signifies “A *VASE*, or *VESSEL*,” but likewise *Mud*, *Slime*, which determines on the origin of the word, whatever may be the precise idea, by which it is connected with the Matter of *Mud*. The words adjacent in our Italian Dictionaries to *VASO*, *VASE*, a *VASE*, *VESSEL*, *VASSELLAJO*, *Plate*, *VASELLAME*, *Gold and Silver Plate*, are *Vasajo*, and *VASELLAJO*, A *Potter*, which would lead us at once to affirm, that the names for *VESSEL*, &c. were directly derived from the Art of the *POTTER*, working on the *Plastic* Material of the *VASE*, or *Mud*; and they are so entangled with each other under the idea of *VASE*, or

Mud Matter, that we cannot separate the one from the other, whatever may be the precise process, by which they are related.—In English, however, when we talk of a Tan VAT, or FAT, which is by some called a Tan PIT, we see in VAT, the PIT, or PUDGE low spot on the Ground, or VASE, the Mud.—But however we may settle this minute point, we are brought unequivocally to the Spot, supposed in my hypothesis; and we now understand, how this idea renders every thing consistent, which is connected with these words. We see, how VESSEL, and VASSAL agree in form, and I have supposed, that the VASSAL is derived from the same Low, or BASE Spot. We perceive too, how FAT, the Hollow VESSEL, connects itself in form with FAT, ADEPS, and FAST, firmus, which I refer to the same matter of PUDGE.—BED has already been referred to the *Low* PUDGE Spot, or PIT, as in the BED of a *River*, and the Hebrew בֵּת BT, the Receptacle, *Den*, &c. has been classed under the same idea.—BASIN has been shewn to be used in its true sense, when it signifies “A Hollow BED of Water, or *Channel*.” The Etymologists have produced the various parallels to this term, as *Bassin*, (Fr.) *Becken*, (Germ. Belg. Dan.) *Bacino*, *Bacile*, (Ital.) *Bacia*, *Bacin*, (Span.) Junius refers us to Martinius and Spelman, under BAUCALE, and BAUCA; the former of whom produces the Greek BAUKALION, (Βαυκαλίον,) the Italian BOCCALE, which might seem to belong to *Bocca*, though in French we have BOCAL. Under BECKEN, (Germ.) Malluvium, Wachter produces the modern Greek word BAKINON, (Βακινον,) &c. and under BECKER, Patera, another modern Greek term BEIKARION, (Βεικαριον,) an ancient Greek word BIKOS, (Βικος,) the Italian BICHIERE, from which our term BEAKER is derived, &c. Dr. Jamieson collects under the Scotch BICKER, the parallel terms in Islandic, Swedish, and Danish, *Baukur*, *Bikare*, *Bagare*, and *Begere*, and he observes, that “this was the term used to denote the cup drunk by the ancient Scandinavian in honor of their deceased heroes. It was not only called “*Bragazfull*, but *Braga-BIKARE*.” Our industrious author records likewise the definition, which Dr. Johnson, the great Lexicographer of our Language, gives of the English term BEAKER, “A Cup with a spout “in the form of a bird’s *Beak*,” which, as the same author gravely adds,

“by no means corresponds to the sense of this word in Scotch and other “Northern dialects.” Dr. Jamieson will find abundance of employment, if he should think it necessary to record and to relate the opinion of an Etymologist like this. Wachter sees a resemblance between these words BECHER, &c. and BAUCH, “Venter, quia crater est vas alveatum,” and to BACK, Linter. It is impossible not to note the term *Alveatum*, belonging to *Alveus*, which signifies in its first sense, “*The Hollow of a River*,” and then “Any hollow large vessel,—the Belly of any thing,” &c. &c. Mr. Shaw explains BAISIN, by a BASON, which is adjacent to BAISTER *Water*. From the French BASSIN comes BASSINOIRE, the Warming Pan, and BASSINER.—Let us mark the explanatory Latin term adopted by Wachter for a Vessel, the term *Patera*, and let us remember *Patina*, in Greek PATANE, (Πατανη,) and *Patella*. The term *PATINA* seems to connect itself with the form *BASIN*, and Martinus has a word under a similar form *PATENA*, which some explain by “*Alveus ad hordeum ministrandum*.” The term *PATERA* might seem to coincide in form with our word *PITCHER*, under which the Etymologists have produced *Picher*, *Pichier*, (Fr.) *Pittaro*, (Ital.) *Picarum*, (Lat.) *Pithos*, (Πιθος, Dolium.) In Sanscrit *PATRA* is a Cup, employed as *PATERA* is, in Religious ceremonies. (*Moor's Hindu Pantheon*, p. 394.) Minshew derives this English word from *PIT*, which bring us to my hypothesis. But whatever may be the precise idea of the English word, we shall perceive how it is connected with terms, expressing the species of matter, supposed in my hypothesis, when I produce the adjacent words *PITCH*, and *PITH*, which mean as substantives the *PUDGE* stuff, and, *To PITCH*, as a verb, signifying ‘To be in a *PITCHY*, *Sticky* situation,’ if I may so say, or ‘To *Stick* in.’—*POT*, (Eng.) *Poculum*, (Lat.) with their parallels *Pot*, (Fr.) *Potto*, (Ital.) &c. are naturally derived from *POTUS*, *POTOS*, *POTERION*, (ΠOTOS, Ποτηριον,) as denoting the Cups, which hold *Liquid*. I have shewn, in another place, that the terms for *Liquid*, *POTUS*, &c. are derived from the *PUDGE* spot, and here we cannot separate the *Liquid Watery* Matter from the *Hollow*, in which it is contained. In the same page of my French Dictionary with *POT*, I find *POTAGE*, that is, *PUDGE* stuff, *Poreau*, a *POST*, a *Stake*, *POTElet*, a little *POST*, *Posture*, *Posture*,

POTENCE, A Gallows, i. e. A Post, which all relate to the idea of PUDGING, or *Sticking* in, out, &c. and let us mark, how *Stake* belongs to *Stick*, and *Sticky* Matter, for the same reason;—Potelet, Plump, Potier, a POTTER, POTIRON, Pumpion, POUACRE, Nasty, &c. &c. where we see the idea of PUDGE matter, and PUDGING, or *Swelling up*. I find likewise *Potentato*, *Potentate*, belonging, we know, to the Latin *Potis*, which I shew to be derived from the Plastic materials of PUDGE. I find moreover *Pou*, a louse, *Pou de Sore*, *Padesoy*, and *Poudre*. The *Pou* is quasi *Pous*, the Vile animal, in Italian *Pidochio*, *Pidocchieria*, “Idle stuff,” “trifle,” where the PD appears; and in French the interjection of contempt is both *Poua* and *Pouas*. The PES and *Pediculus*, the Louse, belong to the part on which the Feet tread, and mean the *Vile* Animal. In Bohemian the term is WEISS, say Martinus, who derives *Lauss*, the *Louse*, from *Loes* Vilis. In examining the term *Poua* in Menage I cast my eyes on *Pouchet* for *Peu*, where in *Pouchet* we see the true form of *Peu*, denoting what is *Vile*, *Little*, &c. The *Poudre* is supposed to belong to *Pulvis*, though this perhaps is not so, as I have before observed.—BUTT, Cupa, dolum, has various parallels, *Butte*, &c. (Sax.) *Botte*, &c. (Belg.) *Biete*, *Butte*, &c. (Germ.) *Botte*, (Fr. and Ital.) &c. Under the same form as BUTT in English, the Tub, we have BUTT, a species of Fish, where Skinner refers us to *Halli-BUT*, and *Eel-POUT*, where in *POUT*, we unequivocally see the idea of *Pouting* out, or *Rising* and *Swelling* out; and likewise BUTT, Cornu Impetere, which belongs to such terms as BEAT, PAT, PASH, PUSH, &c. derived, as I shall shew, from *PASHing* about, or *PUSHing* into PUDGE Matter. I see likewise the term BUTTER, where we are brought to the true idea. The term preceding BUT in Skinner is BUTLER with its parallels, *Bouteillier*, (Fr.) &c. &c. which brings us to the name of another favorite receptacle, the BOTTLE. This term has been compared with its acknowledged parallels *Bouteille*, *Bottiglia*, (Fr. Ital.) and likewise with the Latin Barbarous word *Buticula*, the English *But*, *Bota*, (Span.) *Bouttis*, (Βουττις μεγάλη, ην τινες γαυλον καλουσι.) In Plautus BATIOLA is a Cup, to which some produce as parallel *Batioea*, and *Batiake*, (Βατιακη, Poculum.) We find too BATILLUS mensarius et cubicularius,

‘ A Chafing Dish, and a Warming Pan.’ In the same page of Skinner with BOTTLE, I see BOTTOM, where we come directly to the spot supposed in my hypothesis, and BOTTOM of Thread, which is referred to BOTEAU, Fasciculus, where we note, how the idea of *Swelling out* is entangled with this spot, which signifies under one idea what is *Low*;—BOTTS, “ In “ *equis lumbrici*,” which is again referred to BOTE, Fasciculus, where we have the same notion of *Swelling*;—“ To BOUGE out,” Tumere, where the sense directly occurs, and two terms under the same form as BOTTLE. The one term BOTTLE is applied as a termination to Towns and Villages, which has been referred to the Saxon BOTLE, Villa, and to *Abode, Bide*, &c. which brings us to the Ground, or BOTTOM, as likewise BOTTLE of Hay, where again we are referred to Boteau, Fasciculus, the Swelling out object, and to the German BUSCH, BUSCHEL, Fasciculus. Lye explains BOTL by “ *Domus, atrium, ædes, domicilium*,” and it occurs in the same column of his Dictionary with BOTM, Fundum, the BOTTOM, where the relation of these Saxon words to each other is the same, as that of *Fundatum*, what is *Founded* or Built to *Fundum*. Among other terms, which occur in the same opening of Skinner’s Dictionary, where the above words are, I find Bosom, which I have referred to the BOTTOM, and Boss, and BOTCH, the *Swelling* objects. In BOTCH, *Tumor*, we absolutely see the Foul PUDGE, or Bog Matter.—The German BUSCHEL, A Bunch, or Truss, which belongs to BUSCH, “ a Bush, Thicket,” brings us to the form of an English term for a *Measure*, as BUSHEL, which has been justly referred to this German word, and likewise to the French *Boisseau, Boisselée*. The French BOTTE supplies us with full evidence respecting the origin of these words. It denotes “ a Boot, a *Bundle*, “ a BUTT of Beer;—a BOTTLE of Hay and a Lump of Earth.”—Box, the receptacle, occurs in various Languages, *Baxe*, (Sax.) *Bucks*, (Teut.) *Boite*, (Fr.) *Bussola*, (Ital.) *Buxeta*, (Span.) *Puxis*, (Πυξίς,) *Pyxis*, (Lat.) &c. produced by the Etymologists. It is not derived from the *Box* tree, *Buxus*, because made of that wood, as the Etymologists suppose. Skinner has seen, that the Box tree, PUXOS, (Πυξος,) may belong to such words as PUKAZO, (Πυκαζω, Denso,) To PUDGE out. Box means likewise *Alapa*, which belongs to the PUX, (Πυξ,) as the

Etymologists suppose; and I shew, that such words as BOX, BEAT, PAT, PASH are attached to the idea of PASHing about PUDGE, or BOG matter; and thus we see, how Box in both senses conveys the same fundamental idea.—Again in Italian BACHECA is “A Glass Box.” There is a Dutch term, which contains various senses annexed to the words, which I have before produced. This term is BAK, which denotes “A wooden Bowl, “or Trough.”—“The middlemost part of a Coach, Waggon,” i. e. the BOWK, (Norfolk.) “The PIT of a Play House;”—“A Manger,—A ferry “BOAT.—A BASON of a Fountain,” as my Lexicographer explains it. This word occurs in the same column of my Dutch Dictionary with BAGGER, Mud; where we are brought to the Spot, supposed in my Hypothesis. The term BUCKET is a *Vessel*, to hold water, and has for parallels *Bacquet*, (Fr.) *Buc*, (Sax.) produced by Skinner. In the same column of my Saxon Dictionary with BUC, I see BUCE, “Secessus, “venter, alvus, uterus, lagena,” where we again see *Alvus*, as the explanatory word.—BOAT occurs in various Languages, as *Bate*, &c. (Sax.) *Boot*, &c. (Belg.) *Bot*, (Germ.) *Bateuu*, *Batelet*, (Fr.) *Batello*, (Ital.) *Bad*, (Welsh.) &c. produced by the Etymologists.—An adjacent term to BAD in Mr. Owen’s Dictionary is BAZ, “A BATH, A BATHing place,” where we are brought to the Spot, supposed in my hypothesis; whatever may be the precise idea, by which these words are united. In Mr. Shaw’s Dictionary we have BAD, “A BOAT,” and BAD, “A Bunch, “BUSH, cluster, tuft,” in which latter word we have the idea of *Rising*, or *Swelling* up. In the next column of his Dictionary I see BAIDH, “A Wave,” where we are brought to the sense of *Water*. In our French Dictionaries we find adjacent to BACQUET, the Shallow Tub, the terms BAC, BACHOT, A Wherry, as likewise BACHE, A Waggon. I find likewise BACKLER, “To bar, or chain a door,” which Menage derives from *Baculum*. In French BATEAU signifies not only a BOAT, but the “wooden part of the Body of a Coach,” and in English BOAT is applied to a Hollow for various purposes, as a *Butter-BOAT*, a *Sauce-BOAT*. The term BOOT is applied by us to express part of the Coach, which holds the Luggage, and in the Norfolk Dialect the BOWK of a Coach is the BODY of a Coach. The term BATELAGE, is “A Waterman’s

“fare, and Juggling,” from which *BATELier*, the Juggler, Buffoon, &c. is derived. The Buffoonery and Ribaldry of *Bargemen*, &c. have been the subject of perpetual observation. Junius has recorded under *Boat*, the Greek *Kibotos*, (*Κιβωτος*, Arca,) where the *Bot* in this term appears to belong to the words before us, denoting a Hollow. In the *Kibit-Ken*, the tent of the Calmucs, *KIBIT* exhibits the same compound.—Whether *BASKET* belongs to the idea of the Hollow will be considered on another occasion. These observations on the Element *BC*, as denoting *VESSELS* will be fully sufficient to illustrate all, which is necessary to be recorded on the nature of this Race of Words.

SECT. III.

B, F, &c. } C, D, &c. } l, &c.

TERMS signifying, ‘To Rise, Swell, or Bulge out,’ the *Rising, Swelling, or Bulging* out object, originally derived from the idea of BOG, or PUDGE Matter, *Rising, Swelling, or Bulging* out, up, &c. &c. as BOTCH, POCK, &c.—This idea is applied to various purposes, and among others it supplies races of words, relating to *Plants and Herbs*, in their *Swelling* state, as BUD, &c.—Terms signifying “To Bend,” from the *Swelling out* Curve form, as BOUGH, Bow, BUGH, (Germ.)—Terms, referring to *Terror*, derived from the *Swelling out, Large, BIG* appearance, attended sometimes with the idea of *Agitation, Commotion*, as BUG-Bear, &c. &c.—Terms, denoting Boys, *Children*, &c. from the *Swelling out, Plump, Lumpy* form, as BOY, PAIS, (Πais.)—These terms are often entangled with words, which denote something *Little*, the *Little, Squabby, Lumpy* thing, as we express it, and thus we may pass to a Race of words, expressing *Minute* objects, as referring to the *Little Lump, Mass, or Piece of Dirt*, or PUDGE, as PIECE.—Terms, which are derived from the *Swelling out* of PUDGE Matter, when applied to the state of animal substances, from the effect of nourishment, as FAT, FEED, FOOD, &c. &c.

WORDS signifying, what is *Rising*, or *Swelling out*, or *up*, *Tumid*, *Bulging out*, *Puffing up*, *PUDGING out*, or *up*, originally connected with the idea of *BOG*, or *PUDGE matter*, *BOGGING*, and *PUDGING up*.

BOSS, BOSSE, (Eng. Fr.)	Bow, BUGAN, &c. (Eng. Sax. &c.) The
emBosSED, (Eng.) applied to <i>Froth</i> , <i>Foam</i> , &c.	Cavity, Swelling up, &c.
BOTCH, (Eng.) The Swelling Sore, &c.	BOUGH, (Eng.)
PATCH of Cloth, Land, &c.	BUCKLE, BUCKLER, &c. (Eng.)
BASTE, (Eng.) To Sew, <i>Beat</i> , To dab grease	BACK, (Eng.) Dorsum, To <i>Bend</i> BACK, (Eng.)
over meat.	BAUCH, BUCK, &c. (Germ. Dutch, &c. &c.)
POCK, POX, PUSH, PUSTULE.	The Belly.
PUSA, PUSULA, PUSTULA, (Eng. Lat.)	BOWKE, BODY, BUST, &c. (Eng.)
FUSA, FUSAO, (Gr.) Follis, Flo.	POTEN, &c. (Welsh.) What <i>Bulges out</i> , a
VESICA, VESSIE, (Lat. Fr.) The Bladder.	<i>Pudding</i> , Paunch, &c.
BUD, BUTTON, BOTANE.	POTHON, (Welsh.) A round Lump, <i>Boss</i> ,
BOTANY, (Eng. Gr.)	a Cub, a whelp.
BACCA, (Lat.)	PWTAN, (Welsh.) A squat female.
BUSH, BUISSON, &c. &c. (Eng. Fr.)	BACGEN, (Welsh.) A Boy.
BUDGE, (Eng.) Fur, the FUZZY Stuff.	PAIS, PAIDOS, PUSIO, PUTUS, BOY, &c. &c.
BUCK-ram, FUSTIAN, &c. (Eng.)	(Gr. Lat. Eng. &c.) The <i>Pudgy</i> , Lumpy
BAG, BAGGAGE, POKE, POUCH, POCKET,	Child.
PACK, PACKAGE, PACKET, &c. (Eng.	BIG, BUG-Bear, &c. &c.
&c.)	FAT, FEED, FOOD,
PAD, WAD, WADDING, &c. (Eng. &c.)	&c. &c. &c.

In this *Third Section* I shall produce a Race of words, belonging to our Elementary Character BC, BG, &c. which signify what is *Rising up*, *Swelling out*, or *up*, *Tumid*, *Bulging out*, *Puffing up*, *PUDGING out*, or *up*, if I may so express it, and which, as I imagine, are inseparably connected with terms, denoting *PUDGE*, or *BOG matter*, when considered under the idea of its *PUDGING*, *BOGGING*, or *BAGGING out* appearance,

if I may thus describe it.—Though we shall find this sense of *Swelling out*, or *up*, oftentimes applied to objects, which are very different from the idea, commonly annexed to PUDGE matter; yet we shall perpetually perceive, how the notion of *Swelling out* as of PUDGE matter prevails in the Race of words, which I am now about to produce, and how impregnated such words are with the original notion. This idea of *Swelling out* is applied to various purposes, and hence we have a great variety of words, expressing very different ideas, among which, for the purposes of distinction, we may enumerate the following; as Terms, relating to *Plants* and *Herbs*, in their Growing, or *Swelling out* state, as BUD, &c.—Terms, signifying to *Bend*, from the *Swelling out* Curve form, as BOUGH, Bow, BUGH, (Germ.)—Terms, referring to objects of *Terror*, which are derived from the *Swelling out*, BIG appearance, attended sometimes with the idea of *Agitation*, *Commotion*, &c. as BUG-Bear, &c. &c.—Terms, denoting Boys, *Children*, &c. which are connected with the idea of the *Swelling out*, *Plump*, *Lumpy* form, as BOY, PAIS, (Pais.)—These Terms are often entangled with words, which denote something *Minute*, or *Little*, the *Little*, *Squabby*, *Lumpy* thing, as we express it; from whence we shall pass to a set of words, which express *Minute* objects in general, as referring to the *Little Lump*, *Mass*, or *Piece of Dirt*, or PUDGE, as PIECE, &c.—Terms, which are derived from the *Swelling out* of PUDGE Matter, when applied to the state of animal substances from the effects of nourishment, as FAT, FEED, FOOD, &c. &c. These different ideas will be discussed in separate Articles, as far as the nature of the subject will admit, which presents to us Races of kindred words, perpetually passing into each other, and which must be unfolded under all its varieties, according to the course of its own process.

In this first Article I shall consider various Terms of different meanings, which express objects, *Rising*, or *Swelling up*, and in this race I shall insert the words, which relate to *Plants*, *Herbs*, &c. Among these terms we must detail the following, Boss, (Eng.) Bulla, &c. under which Skinner has justly referred us to Bosse, (Fr. and Belg.)

“Umbo, tuberculum, tumulus,” and has reminded us of the kindred terms PUSA, PUSULA, or PUSTULA, which bring us to the English PUSTULE and PUSH, the *Sore*, where we directly see the idea of *Rising*, *Swelling*, or PUSHING up, as connected with Foul, PUDGE Matter.—Let us here note how PUSH, the verb, is at once brought to the Spot, from which, as I suppose, it was originally taken, that of the PUDGE place, or Ground. Skinner reminds us likewise of other kindred terms as FUSA, and FUSAO, (*Φυσσα*, Follis, Vesica, flatus, *Φυσσω*, Sufflo,) where let us note the parallel term VESICA, from which is derived the French VESSIE, &c. The English term Boss, says Skinner, together with the French *Bosse*, is applied by Gardeners to a species of *Swelling out Cabbage*, “*Brassica Tuberosa*.” The French *Bosse* is thus explained by Cotgrave, “A Bunch, or Bumpe, any round, swelling, uprising, or puffing up; hence, a *Wen*, Borch, bile, or plague sore; also a hulch in the back; also a Knob, Knot, or Knurre in a tree, also a *Hillocke*, mole-hill, small hill, or barrow of ground,” where we are brought to the original idea of *Dirt*, “also a *Bosse*, or IMBOSSING in workemanship.” From the *Bosse*, as we see, is the term of Art, *emBosSED*, applied to works of Art, “*Ouvrage relevé en Bosse*.” But there is a sense in English of this word, which directly brings us to the idea of PUDGY stuff. In Shakspeare we have, “The poor cur is EMBOST,” (*Taming of the Shrew*, Act I. Sc. 1.) where we are informed by the Commentators, that this word is a hunting term, and that it is applied, when an animal, as a Deer, &c. is “hard run, and *Foams* at the mouth.” In Shakspeare we likewise have EMBOSSED *Froth*, (“Whom once a day with his EMBOSSED *Froth* the turbulent surge shall cover,” *Timon of Athens*,) and again we find the word applied in its original sense to the *Foul Swelling* Matter, as in the following passage, “A Boil, a Plague Sore, an EMBOSSED carbuncle,” (*Lear*),—“All the EMBOSSED Sores and headed evils,” (*As you like it*.) In the First part of Henry IV. the term is applied with great force and propriety to the *Foul Swelling* form and character of Falstaff, “Why thou whoreson, *impudent IMBOSSÉD rascal*.” Among the terms adjacent to Boss in our Vocabularies, we have Borch, where we again

see the *Foul Tumour*; and we know, that the same word is applied to a coarse PUDGY mode of mending cloth, as To BOTCH, the BOTCHER. In PATCH we have the same idea, and PATCH we know directly relates to a PIECE of *Land*. In BASTE we have another term applied to *Coarse Sewing*, and in BASTE, *Cædere*, we see the term BEAT, but in the application of the term, 'To BASTE Meat,' we unequivocally see the original idea of PASHING with PUDGE matter. We have the *Foul Sore* again, under the forms of Pock, Pox, with their parallels Poc-*Adle*, (Sax.) Variolæ, Morbilli, *Pocca*, *Pustula*, *Puckel*, *Poekel*, &c. (Belg.) *Pocken*, *Bocken*, (Germ.) Variolis laborare, *Pocker*, (Dan.) &c. &c. If the word *imPosthume* belongs to *Αποσθημα*, as some suppose, it must not be classed with these terms. Under Pock, &c. some have recorded the Greek ΠΟΙΚΙΛΟΣ, (Ποικίλος, Varius, Variegatus, Inconstans, Dubius,) which either belongs to such words as these, and means, 'What is in 'a sPECKLED, sPECK'D, sPOTTED state,' where we see the idea of *Dirt*, or to BOGGLE, WAGGLE, where we have the same *Dirt* connected with *Motion*. In the column of Skinner, where Pock is, I see PODGE, which he refers to the German PFUTZE, Lacus, &c. and to *Fossa*, and *Puteus*, which I call PUDGE, as it is commonly pronounced, though in Hodge-PODGE we have the sound, as in the form of Skinner. I see likewise POCKET, Pod, Folliculi leguminum; the PODGING out substances,—Pocard, a species of Duck, with a Beak, like a POKE, or Pocket, "ex " Pocca, et Belg. *Aerd. Teut. Art. natura*, quia sc. Rostrum latius habet "ad quendam *Peræ* seu cochlearis speciem," and Poch'd Eggs, "Oeufs " Pochez," which relates to Cooking Eggs in a PUDGY, Soft state, in opposition to what are called *Hard Eggs*. The Etymologists cannot help seeing that Poch'd belongs by some process to PASH,—('Potch'd Eggs, quasi PASH'd Eggs',) though the reason is somewhat unfortunate, "quia sc. corticibus defractis et exutis in aquam conjiciuntur." I have shewn in another place, that the POACHER is the person, who PADS about, or PASHES amongst the PUDGE with his PEDES, or FEET. In the French Potele, Plump, we have the idea of *Swelling out*, and in the adjacent word Potage, Porrage, we see the true idea. In the MainPOTE, the Weak Hand, we again see the *Soft*, relaxed object. The term

PATAude, the Plump boy, directly, we see, connects itself with *PATE*, *PASTE*. While I examine *EmBoss*, I cast my eyes on *emBEZZLED*, which, if it had been written *emBosseld*, we should have said that it belonged to the metaphor conveyed by *Boss*, *BOSH*, *PASH* Matter, and that it meant what was *emBoshd*, or *PUDGED* up, *Cover'd* or *Swallowed* up, in an *Hugger Mugger* way, as we sometimes express it, where *Mugger* belongs to *Mud*, *Muck*, &c. with a similar metaphor.

We have seen, that *Boss*; and *Bosse*, (Fr.) according to Skinner, relate to the *Swelling out Cabbage*, the *Brassica Tuberosa*, and it is impossible not to perceive, how the terms *FUSA*, and *FUSAO*, (*Φυσα*, *Follis*, *Vesica*, *Φυσω*, *Fufflo*,) belong to the words similar in form *Fusis*, *FUTON*, (*Φυσις*, *Natura*, *Φυτον*, *Planta*, a *Φυω*, *Gigno*,) where it is not necessary to enquire, whether *Phuo* be the original form, or whether it does not appear in the future *Fuso*, (*Φυσω*.) Whatever may be the original form, the facts, which I unfold, respecting the relation of words to each other, under the form *BD*, *FT*, &c. is not disturbed by this circumstance. Among the terms, relating to *Vegetable* productions, *Rising*, *Swelling*, or *PUDGING* up, out, in which race of words we see the idea of *Soft* matter, or the tender substance, we must class the following, *BUD*, with its parallels, produced by the Etymologists, *Bouter*, (Fr.) “*proprie impellere, item Germinare, To PUT forth*, Belg. *Botte*, “*Fr. G. Bouton, Gemma, Germen*,” says Skinner, where we see in *PUT*, how this term belongs to *PUSH*, and we perceive likewise, that they both relate to the idea of *PUDGING out, in, about*, &c. The form *BOUTON* brings us to the English *BUTTON*, in its senses of the *Swelling out vegetable Substance*, the *Gemma*, and the *Knob*, used as an appendage to the dress, *Fibula*, in which latter sense the Etymologists produce *Buttone*, (Ital.) the Welsh *Bottwn*, &c. and refer us to *Butter*, *Buttare*, (Fr. Ital.) “*Foras seu prorsum impellere*,” where we again see, how *BUTTER*, *BUTtare*, *BUTT* belongs to *PUSH*, *PUT*, &c. all signifying to *PUDGE out, about, in*, &c. In old English *BOTHAM*, is the form adopted to express a *BUTTON*, or *BUD*. It is perpetually applied by Chaucer in the *Romaunt of the Rose*, to the *Rose-BUD*, “*The BOTHAM so faire* “*to see, &c. &c.*” From this term our surname *BOTHAM* has been

derived. In Italian *BOCCIA* is a *BUD*, and a *BUTTON*.—*BOTANE*, (*Βοτανη*, *Herba*, *planta*,) from which the term *BOTANY* with its parallels has been derived, is nothing but the *Swelling BUTTON*, and to this term we must surely refer *FUTON*, *FUTEUO*, *FUSIS*, *FITUO*, *FITUS*, *FITROS*, (*Φυτον*, *Planta*, *germen*, *Φυτευω*, *Planto*, *Φυσις*, *Natura*, *Φιτυω*, *Planto*, *Φιτυς*, *Pater*, *genitor*, *Φιτρος*, *Stipes*, *truncus*.) From the *Swelling Plant* we pass to the *Planter*, and hence we have *FITUS*, (*Φιτυς*, *Pater*,) A *Father*. We should from hence at once say, that the terms *FATHER*, *PATER*, with their parallels, belonged to the same idea, but on this point there is some difficulty, which will be explained on another occasion. The Etymologists understand, that the name of the Spring Month *BUSIOS*, (*Βυσιος*, *Mensis quidam apud Delphos*,) belongs to *FUO*, *FUSIS*, (*Φυω*, *Φυσις*,) “quia eo omnia germinant.”—Bochart in his profound discussion on the Paschal Lamb finds occasion to record this month, “*Delphis unus mensium Βυσιος dici creditus est, quasi Φυσιος, quia cum incipiat ver, τα πολλα φυεται τηνικαυτα και διαβλαστανει, multa eo mense nascuntur, et progerminant.*” (*Hieroz.* Vol. I. Lib. 2. c. 50.) The Greek *PTORTHOS*, (*Πτορθος*, *Ramus*, *surculus*,) seems to be a compound of *PT*, or *PHUT*, the *Shoot*, the *PHUTON*, (*Φυτον*,) and *Orthos*, (*Ορθος*, *Erectus*,) *Rising up*. In examining the Greek *BOTANE*, (*Βοτανη*,) I cast my eyes on *BOTRUS*, (*Βοτρος*, *Botrus*, *Uva*, *Racemus*,) the *Bunch of Grapes*, where we see a similar idea of the *Swelling out* object, and on *BOSTRUX*, (*Βοστρυξ*, *Cincinnus*,) the *curled locks*, which is only another form of it.—*BACCA* in Latin is the *Swelling Berry*, and a *Pearl*; to which the Etymologists have justly referred the French *BAGUE*, and the old English word *BIGHES*. (*Skimmer's Fourth Index*.) The term frequently occurs in old English, and we find it in the Poems attributed to Rowley, “*But landes and castle tenures, golde and BIGHES, &c.*” (*The Storie of William Canynge*, 121.) *BAKKARIS*, *BAKKARION*, (*Βακκαρις*, *BACCAR*, *Βακκαριον*, *Unguentum ex Baccari*,) may mean the *Ointment*, or *Smear* made of a certain Plant. The term *BACCAR* is explained by Festus to be “*Vas vinarium simile BACRIONI*,” where we have two forms for the names of Vessels. We shall now see, that these words for a Vessel or Cup are not derived from *Bacchus*, as Vossius conjectures; though he has

justly seen, that they belong to such words as the Belgic *Beker*, which corresponds with our term for a Cup, *Beaker*, and the Italian *Bicchiere*, &c. While I examine these words, I cast my eyes on a kindred term *Badius*, “Brown, *Bay*, sorrel, chesnut colour,”—the colour, which belongs to the *Shooting out*, Blooming *BAY* Tree. Skinner refers *BAY*, the Colour, to *Bay*, *Baio*, (Fr. Ital.) *Badius*, and the Greek *Baion*, (*Baion*,) though under *BAY*, *Laurus*, he observes “Fort. à *Baion*, *Ramus* “*Palmae*.” The term *Baion*, (*Baion*,) is quasi *BAJON*, and to these we must add *Bais*, (*Bais*, *Ramus palmae*,) *sPADix*, (*Σπαδιξ*, *Ramus palmae*,) and the Latin *sPADix*, *sPADiceus*, &c. In the Ægyptian, *BAI* and *BET* are “*Rami palmarum*,” and in the same column of *Woide’s Dictionary*, where the first word occurs, I see *BACOUR*, *Stibium*, which belongs to the Latin and Greek *Baccar*, and *BAKKARIS*, (*Bakkapis*.) The term *Bayard*, the name of a Horse, so familiar to our ancient Language, meant probably the Horse of a *BAY* *Ard*, Kind, or colour.

Among the names for natural productions, belonging to our Element *BC*, &c. we have others under somewhat of a different turn of meaning to that, which is annexed to *BUD*, &c.—These signify the *PUDGY Swelling out* object, under the idea of what we express by one of these terms, the *BUSHY*, or *BUSHING out* object. These terms are *BUSH*, with its parallels produced by the Etymologists *Bois*, *Bosco*, (Fr. Ital.) *Sylva*, *BUSCH*, (Germ.) *BUISSON*, (Fr.) *Dumus*, *Vepres*, *BOUCHON*, (Fr.) *Hedera*, *arBUSculum*, or *arBUSTum*, *arBUTus*, (Lat.) *BATOS*, (*Βατος*, *Rubus*, *Sentis*,) and *Bocage*, *BOSQUET*, (Fr.) “A grove, or thicket,” where in *Thicket*, belonging to *Thick*, we see a similar idea, *BUCHE*, (Fr.) A Billet, or a Log of Wood, &c. &c. I have given in another Work the origin of the *Arb*, in the words *Arbustum*, and *Arbutus*, (*Etym. Universal*, p. 1204.) and perhaps we should consider them as compounds of the Elementary Characters ^A*RB*, and *BS*. The sense of *BUST*, or *BUT* in these words appears in the term *BUSTum*, which does not come from *Ustum*, but means the *Swelling up*, *Heap of Earth*, or *PUDGE*. While I examine this word, I cast my eyes on *BUXUS*, the *Box Tree*, in Greek *Puxos*, (*Πυξος*,) which means the *BUSHY*, *Thick growing Tree*. The Etymologists understand, that the name of this tree has some

relation to ПУКА, (*Пuka*, Dense,) where we have the true idea. In Scotch BUS is a BUSH, the succeeding terms to which in Dr. Jamieson's Dictionary are BUSCH, "*Box Wood*," and To BUSCH, "*To lie in ambush*." It is duly understood that *amBUSH*, *amBuscade*, with the parallels *Embuscher*, *Embuscade*, (Fr.) *Imboscare*, *Emboscar*, (Ital. Span.) belong to the BUSH, BOIS, (Fr.) &c. &c.

In the same column with BUXUS, I see BUTEO, the Buzzard, and here we might record some of the names of animals, in which our Element BT, &c. occurs, denoting the PUDGY, *Swelling out* animal. Hence we have BUTEO, Buzzard with its parallels *Buse*, *Busart*, *Bousart*, &c. (Fr.) *Buzzage*, (Ital.) *Bushard*, (Germ.) where let us note how in BUZZ, the noise, we have the same idea of the PUDGY *beMuddling* sound, if I may so say,—BUSTARD, with its parallels, produced by the Etymologists, *Bistarde*, &c. (Fr.) *Abutarda*, (Span.) *Bucciario*, (Ital.) &c. where the *Ard* denotes 'Nature, Kind,' &c. BUTTER-Bump, where *Bump* has a similar meaning, BUTTERfly, which might mean a *Swelling out fluttering motion*;—BUTT, the Fish, with its parallels *Bot fisch*, (Belg.) &c. where the Etymologists have justly referred us to *HalliBUT*, and *Eel-PowT*, to which we must add *Tur-BOT*, or *Turb-BOT*, *BurBOT*, &c. In POWT, To POWT out, or PUDGE out, we unequivocally see the original idea. Among the terms under the form BUT, in English, which are recorded by Skinner, are the following BUTT, the cask, BUTtock, BUTton, BUTler, belonging to BOTTLE, and BUTTER, where we unequivocally see the idea of *Swelling out*, and in the latter term we perceive the PUDGE matter, from which these words are derived;—BUTT, Cornu petere, which belongs to the Soft substances of BUTTER, BATTER, &c. just as BASTE, To BEAT, belong to the action of BASTing, or PASHing meat, with soft substances BATTER, &c. and as To BATTER is only the verb of BATTER, the substantive;—BUT, the extremity, with its compounds BOUT, (Fr.) *extremitas*, *Aboutir*, and the English *aBUT*, BUT, the conjunction;—BUTTERY, *Cella Promptuaria*, *BUTwine*, *Capella avis*, BUTtress, and BUTcher. Skinner derives BUT-Wine from *Bute*, Extra and *Wincian*, "*Nivere, forte a frequenti istius avis nictitatione*." Without knowing the nature of the Bird, it is impossible to decide on the

peculiar sense, annexed to BUT, yet it probably bears the meaning, which I am here unfolding, on account of some of its properties. *Buttery* is the store-house for *Butter*, which I think it necessary to observe, because some derive it from *Bouter*, (Fr.) Ponere,—BUT, the Extremity, means the *Mass* or Lump of *PUDGE*, *BUTTING*, *PUSHING*, or *Swelling out*, as a notable object, serving for a *Mark*, *Boundary*, &c. The BUTT, or Cask, is still the *Lumpy* Shaped object, *Swelling up*, or out, *BUTTING*, or *PUDGING* out. The BUTTS, the Mark for Archers, takes in two ideas belonging to this fundamental notion, as denoting the Mark, or Notable object, *BUTTING* out, and likewise the object, which is BUTTED, or Shot at, by the Archers. In the BUTTRESS, and the BUTTOCKS, we have still the same notion of a *BUTTING* out, *Mass* of Matter. Perhaps the BUTTY may mean the assistant, *BUTTING*, or Standing out, on your side, by way of BUTTRESS, or Support. Menage has seen the true spot from which the French BOUT is derived, when he compares it with the English BOTTOM, the German Boden, the Swedish Boren. Menage under BUTE, produces the terms BODO, and BOTONTINUS, used by the Roman Lawyers, as relating to the Boundaries of Land, and the BUTTA *Terræ*, as used in Barbarous Latin.—The English term ABOUT should seem only to be another form of *Abutt*, but on this point there is some difficulty. The term *About* is properly referred by the Etymologists to *Abutan*, *Ymbutan*, where in the first part *Ab*, and *Ymb* of this compound, Skinner justly, I think, discovers the Saxon *Ymb*, circum, belonging to the Latin and Greek *Am*, *Amphi*, (Αμφι.) On the second part there is some difficulty. Skinner refers it to *Ute*, or *Utan*, belonging to our word *Out*, which is very probable; yet the second part may be BOUT, BUT, and may belong to the terms, now before us.—In Scotch BOUT is used for *About*; as the BOUT-Gate, “A circuitous road, a way which is not direct, S. “from *About*, and *Gait*, way.” The preceding terms to these in Dr. Jamieson’s Dictionary are BOUT, “A sudden jerk in entering, or leaving “an apartment, &c. and To BOUT, To spring, To Leap,” which belongs to BUTT, &c. To PUSH forward, &c. and to terms of a similar kind, which Dr. Jamieson has justly introduced as parallel.

The English Particle BUT seems to be a compound, quasi *Be-Out*, and

not to belong to the Race of words, now before us, under the Elementary character BT, yet it affords at the same time some difficulty, as to its origin, and may require to be considered in this place. In its Grammatical uses, it is perfectly clear and intelligible, whatever may be the origin from which it is derived. We should on the first view affirm, that BUT, the particle, relating to the *Outside*, belongs to BUT, the Extremity; yet on more mature consideration, some doubts will occur. BUT, the particle, is a parallel term, as Skinner has justly observed, to the Saxon *Bute*, *Butan*; and he moreover tells us, that *Bute*, *Butan*, may be derived from *Be*, *Circa*, and *Ute*, or *Utan*, *Foris*. We must regard this, I imagine, as the true origin of the word, and thus BUT must be conceived to be a compound.—Whether BUT be a compound or not, its sense would be equally the same, as denoting the *Extremity*, or *Outside* part; and from this fundamental idea of the *Outside* part, its different uses, as an Adverbial, or Conjunctive Particle, have been derived. Dr. Jamieson has placed BUT, in different articles of his Dictionary, among which we have BUT, *Without*, where he refers us to BOT;—BUT, “Towards the outer apartment of a house,” which he has justly referred to *Bute*, (Sax.) &c.—“BUT, the outer apartment of “the House,” to which senses the expression belongs of the BUT and *Ben* of a house, ‘The outward and inner apartment of a house.’ In the BUT and *Ben*, the term *Ben* is derived from *Be-In*, as all agree; where we appear to have a confirmation, that *But* is a compound of *Be-Out*. In another article this Lexicographer has BUT, *besides*, which he refers to *Butan*, *Præter*, (Sax.) and here BUT is used in a passage, which our author thus explains “*Besides* archers, and *Besides* burdowys and cross “bow-men, he had no more than five hundred men at arms,” and he remarks on this application of the word, “In what manner soever, “BUT, *Without*, be derived, this must have a common source; for it “is evidently the same word, very little varied in meaning.” Under BOT, which he explains by the English BUT, he observes, “This is often “confounded with BUT, prep. signifying *Without*. They are however,” as he adds, “originally distinct, and are sometimes clearly distinguished “by old writers.”

“ BOT thy werke sall endure in laude and glorie,

“ BUT spot, or falt condigne eterne memorie.”

(DOUG. *Virgil*, &c.)

In the former case, as we perceive, our author imagines, that BUT, Besides, and BUT, *Without*, belong to each other, and here, as we see, he appears to imagine, that BOT, corresponding to our word BUT, Besides, Moreover, &c. and BUT, Without, were originally distinguished, or as he probably means to say, had a different origin.

As I have given, I imagine, the true origin of the term *But*, I should not have thought it necessary to make any further observations, which might relate to its application; if this Particle had not once formed an object of general discussion, from considerable attention having been bestowed upon a work, which was written by a personage of notoriety in the last age, whose opinion Dr. Jamieson has thought it necessary to record in his observations on this word. BUT in its use, as it appears in the two following sentences; “ BUT to say no more,” &c. “ You pray, “ *But* it is not that God would bring you to the true religion,” is said by the writer, whom Dr. Jamieson quotes, to be “ corruptly put for “ BOT, the imperative of *Boran*,” which however Dr. Jamieson observes does not exist. This *Boran* is stated by the same writer as signifying, “ To Boor, i. e. To superadd, to supply, to substitute, to atone for, “ to compensate with, to remedy with, to make amends with, to add “ something *More* in order to make up a deficiency in something else.” BUT in the following phrase, “ I saw BUT two plants,” is referred by the same Investigator, to *Be-Utan*, as the Etymologists have done. Skinner has justly seen, that the sense of BUT in the phrase “ None “ BUT he,” where he explains the original Saxon words by “ *Præter*, “ *nisi*, *sine*,” passes into the sense of *Sed* “ *levi flexu*,” and Junius, who produces the sense of BUT, as in “ BUT Spot, or falt,” which he considers as the primary signification, likewise understands, that BUT is quasi *Be-Out*, for *With-Out*. In this sense BUT may be considered as a preposition, and it may justly be so denominated, though we all know, that the uses of the Preposition and Conjunction perpetually pass into each other. These Grammatical distinctions however are

sufficiently proper, and answer on most occasions their due purpose.—Skinner in explaining, what may be considered as some of the senses of BUT, when used as a Conjunction, as in our familiar Grammatical Language we should all call it, has added likewise *Præter* and *Sine*, which we should call *Prepositions*.—How was it possible for Dr. Jamieson, or for any one, who had ever reflected for a single moment on such subjects, not to see, that BUT, *Sed*, (*Conjunct.*) which we may likewise express by the Latin *Præterea*, and the English *Beside*, and *But*, *Nisi*, or *Sine*, (*Conjunct. and Prep.*) which we may equally express by *Præter*, and *Beside*, contain the same fundamental idea, and belong to each other? Do not the terms *Præterea*, used for *Sed*, and *Præter* for *Nisi*, and *Sine*, like the term *Beside*, used equally for *Sed* and *Nisi*, ('*Beside* 'I must observe—There are none at home *Beside* John and William,') shew us, that the same word, bearing the same fundamental idea, may be used in the senses of *Sed*, and *Nisi*, and *Sine*. Nay, what is curious, when *Præterea*, as used for *Sed*, may be considered as performing its office, as a *Conjunction*, even then it performs that office by virtue of a *Preposition*, connected with its case as *Præter-Ea*.—Does not Dr. Jamieson moreover perceive, that the sense of *Be-Out*, which, as all acknowledge, may justly express the ideas of *Nisi* and *Sine*, belongs equally to that of *Sed*? Is not *Be-side* the same as *Be-Out*, i. e. 'By 'the *Side*,' or By the *out* part; and is not *Be-Side* equally used for *Sed*, and *Nisi*?—It is true enough, that BUT, in the sense of *Sed*, may be considered under one idea, as having the force of something *More*, *To Boot*, *Superadd*, and it might be, as to its sense derived from that source; but cannot the sense of *Be-Out*, *Extra*, or *Beyond* what has been before done, said, &c. bring us to a similar idea of something *Super*, added, or as we express it, *Something Extra*, or 'Over and Above.' Let us mark the explanatory term purposely adopted *Extra*, in which word the *Ex* belongs to *Out*, and which R. Ainsworth has justly explained by "Externally, *Without*, out of, not in.—*Beyond*; Except, saving, *Over* "and above." Here we see all the senses, which are, or may be conceived to be expressed by BUT. Mr. Locke justly enough observed, that BUT denotes a "*Stop* in the mind in the course it was going," on which

the Investigator quoted by Dr. Jamieson, remarks, “the truth is, that “*BUT* itself is the farthest of any word in the Language from *intimating* “*a stop*. On the contrary it always intimates something *More*, some- “thing to follow.” Mr. Locke is supposed likewise to have had this particle *BUT*, chiefly in view, and to have been misled by it, when he speaks of Conjunctions as making “some stands, turns, limitations, and “exceptions.” If a *Limitation*, or *Limit* cannot be expressed by that, which signifies the *Outside*; or if an *Exception*, or a taking *Out*, by that, which signifies Being *With-Out*, we shall find it difficult to conceive, from what source such an idea can be derived. In short, *BUT*, as a Preposition and a Conjunction denotes ‘Putting, or Being *Out*, Ex- ‘cluding,’ and operates alike in both cases as an *Exclusion* of something. In the phrase, ‘I saw *BUT* two Plants;’ the meaning is, ‘I saw two ‘Plants *Exclusively*,’ that is, ‘I saw no Plants, *BUT*, or *Ex-Cept*, or ‘*Out-taking* two.’ In the sentence ‘you pray indeed, *But* you pray, ‘not with the proper effect of praying,’ that is, you pray indeed; Exclude, or Take *Out*, however something from this general position:— ‘You Pray improperly, as if not praying;’ or as we might say, if we now used *BUT*, as a Preposition in the same manner, as we do ‘*With- ‘Out*,’ ‘You pray *With-Out* praying.’ In short, when *BUT*, as a Conjunction, is used as a qualifying Protest against any wrong Conclusion from a former general Proposition, as all allow to be its force; we might refer, as an illustration of the force of *BUT*, to Lord Coke’s definition of a Protest, namely, that it is “An *EXCLUSION of a conclusion*.” Through the whole compass of Language, we frequently see the same word, used like *BUT*, as a Conjunction and Proposition, from whatever idea that word may be derived. In the following phrase, Πλην, which belongs to the idea of *Moreover*, as derived from Πλεος, Plenus, Abundans, is used as a Preposition, Αποβολη ψυχης ουδεμια εσται εξ υμων πλην του πλοιου, There will be no loss amongst you *BUT*, or *Over* and *Above* that, *More* than that of the Ship. In the following, as a Conjunction, Πλην ζητειτε την βασιλειαν του Θεου, *BUT* seek the Kingdom of God, &c. Do something *Over* and *Above*; *More* than you have done,—namely, *Seek* the Kingdom of God. The Greek Αλλα, which belongs to Αλλος,

Another, is used in a similar manner, Ουκετι ουδενα ειδον, Αλλα του Ιησουν μονον μεθ' εαυτων. They saw no man BUT Jesus only: They saw no *Other* man, or no *More* men than Jesus.—“Man shall not live “by bread alone, BUT, (Αλλα,) by every word, that proceedeth out “of the mouth of God;” that is, He shall do something *More* than live on bread only. It often happens, that the two words of *Addition* are joined; yet still they may be translated by the Preposition of *Exclusion*, *Except*, as Πλην αλλ' η, &c. *Nisi*, Ου γαρ ευγιαζει ο ιατρευων, Πλην αλλ' η κατα συμβεβηκος, BUT, *Except* by accident, in no *other* way than by accident. These are the familiar examples, produced in the ordinary books respecting the Greek Particles; and it is not necessary to record other examples on a point so obvious. I should not have thought it necessary to detail at such length, what is so clear and obvious, if I had not seen so contemptible a vein of observation, and the name of its author, produced in so respectable a work as the Dictionary of Dr. Jamieson.

Words signifying what *Swells*, or PUDGES out, as BUD, &c.

THE term BUD means what *Swells*, or PUDGES out, and while I examine this word in Skinner, I cast my eyes on other terms, which refer to the same idea of PUDGING, or *Swelling out*, as BUCKET, BUDGE—*Barrel*, BUCKRAM, BUDGET, BUCKLE, BUCKLER.—The term BUDGE in the sense of a *Vacillating* motion, as in BOUGER, &c. manifestly belongs to the PUDGE, or BOG matter, as in BOGGLE, and in the explanatory term, which I have adopted, VACCILLATE, belonging to VACILLOR, VAGOR, (Lat.) WAGGLE, WAG, (Eng.) &c.—BUDGE—*Barrel* is a nautical word, which denotes the *Swelling out* cask. The word BUDGE likewise refers to *Fur*, where it means the PUDGY stuff, the authorities for which sense I produce in another place, where I observe, that *Fur* signifies Dirt, as in the ‘*Furred* Tea-kettle.’ In English BUDGE means *Swelling out*, *Idle*, empty stuff, which is probably taken from its general sense, and is not derived from the personages dressed in *Fur*. The general sense is probably intended in the passage of Milton; when he talks of “The BUDGE,

“Doctors of the Stoic *Fur*,” though the sense of the *Fur* may be justly applied to persons, who assume importance from this emblem of station and gravity. The ‘Stoic *Fur*,’ however, was probably suggested to the mind of the writer, from the application of BUDGE in the other sense.—We cannot but understand, how FUZZ, and FUZZY belong to PUDGE, PUDGY, and this will lead us to enumerate some terms, which express Cloth of this nature, as FUSTIAN; (Eng.) the original idea of which fully appears in its metaphorical application, “FUSTIAN style,” a *Swelling out* style;—BUCKRAM, with its parallels *Boucherame*, *Bougran*, (Ital. Fr.) the original idea of which latter word appears in its adjacent term BOUGRE, the *Foul*, *Vile*, abominable character—BOM-BAST, and its parallels *Bom-BASIN*, (Fr.) *Bom-BYX*, (*Βομβυξ*, *Bombyx*.) The name of the worm, or fly, is supposed to be derived from the *Bombos*, (*Βομβος*,) the Swelling Noise, and whatever may be the precise idea, we shall be of opinion I imagine, that the BOM and BYX are both significant under the same idea. The name of the Silk is supposed to be taken from the animal; yet the animal may perhaps be taken from the Silk. *Bom-BAST* is Cotton, and the Plant is called the *Bombast* tree. The Commentators on Shakspeare have produced a passage from *Stubbs*, in which the custom is described of lining the cloths with BOMBAST, and from which we learn, that the doublets were sometimes “stuffed with foure, “five, or sixe pounce of BOMBAST at least.”

It is acknowledged that *Byssus*, (*Βυσσος*,) belongs to the Hebrew, בֹּזֵז, or בָּז BUZ, or BZ, which signifies *Cotton*, as Mr. Parkhurst thinks, and this Hebrew word actually denotes, “Soft *Mud*, or “*Mire*.” The next term to this in Mr. Parkhurst’s *Lexicon* is בָּזֵל BZL, An onion, which means the *Swelling out* object. In an adjacent word, we have בָּזֵק BZK, which Mr. Parkhurst justly considers, as meaning in its primary sense, “To be made soft by moistening,” and in another sense it signifies, as a Noun, “Meal, moistened with water, “paste, or dough unleavened,” where Mr. Parkhurst observes, that he prefers “the above interpretation of the Root to that, which is commonly “given, namely, *Swelling*.” Our author is right in preferring this interpretation; in which we have the idea of PUDGY matter, because it

is the original notion, from which that of *Swelling* is derived. We may however from hence learn, that the idea of *Swelling out* cannot be separated from objects of this nature, and that on many occasions this is the predominating notion.

The term BUDGET with its parallels *Bouge*, *Bougette*, (Fr.) will remind us of various terms, signifying the *Sack*, *Bag*, &c. something holding, or containing any thing, *Swelling out* with its contents, as BAG, BAGGAGE, with the parallels *Bagage*, (Fr.) *Bagaglio*, (Ital.) &c. among which however we must not admit such terms as *Belge*, &c. as this word belongs to the Element BL. To these terms must be referred, as Skinner justly observes, *Bagasse*, *Bagascia*, (Fr. Ital.) *Scortum*, *Meretrix*, *presertim*, *militaris*, the vile *Appendages*, or *Impediments* to a Camp. The origin of the term BAGGAGE will be manifest from the parallel term in Dutch BAGAGIE, which is adjacent in my Dutch Dictionary to BAGGER, *Mud*. The word inserted between these terms, is BAGGE, "An ear-jewel," which still contains a similar idea.—PACK, PACKAGE, with their parallels, *Pack*, (Germ.) PACQUET, *Pachetto*, (Fr. and Ital.)—POUCH, POKE, POCKET, (Eng.) with the parallels *Pocca*, (Sax.) *Poche*, *Pochette*, (Fr.) Skinner observes, that the POCKET of wool, though belonging to PACKET, *alludes* (*alludit*), to the Greek ΠOKOS, Vellus, à Πεικω, Pecto. The ΠOKOS, (ΠOKOS, Vellus,) certainly means the PUDGY, or FUZZY substance, and ΠEIKO, (Πεικω,) and PECTO, with their derivatives PECTEN, PECTINO, &c. relate to actions performed on that substance. The term "To FOOAZ; To level the surface of a Fleece " of wool, with the shears," brings us directly to FUZZY *Stuff*. In the phrase 'To BAG out,' we see unequivocally the sense of the BAG, and in another phrase, 'To BOUGE out, which the Etymologists have referred to BOUGE, (Fr.) *Bulga*, we have likewise the true idea. Skinner observes on this word "BOUGE autem à *Bulga* ortum esse nemo adeo " *Αμυστος* est, ut dubitet." I am forced however, in spite of this severe decision, to consider these words, as distinct from each other, though they contain the same idea, under different Elements. In the opening of Skinner's Dictionary I see "A BOUGE of Court," a certain allowance of the King in Bread, Beer, or Wine, to his attendants, which the

Etymologists derive from BOUGE, the Wallet, "*Mantica regis donis plena.*" Near the terms BAG, and BAGGAGE, I see in my English Dictionaries, the term BADGER, which Junius explains by "*Animal sibi avidum, et esculenta in longum tempus recondens,*" who adds likewise, "*unde a BADGER of Corn, Frumentarius, sive Mercator magnarius fruges undique coemens atque in unum comportans.*" The BADGER is the animal and personage, who BAGS up, or collects things into a Heap, &c. I see too BADGE, Insigne, which means the BAGGING, or Swelling up PATCH of Cloth, &c. annexed as a mark of Distinction.

In the same Column of Skinner, where FUSTIAN is, I see FUST, "*vox Architectonica, à Fr. G. Fuste, Scapus columnæ, hoc ni fallor, ab It. Busto, Truncus seu reliquum corporis capite dempto,*" where all these words mean the *Swelling out*, *Lumpy* substance;—FUSTY, FUSTE, (Fr.) Fracidus, where we are directly brought to the idea of *Dirt*;—FUTTOCKS, Vox nautica, which they suppose to be quasi FOOT-hooks.—FIG, with its parallels *Foy*, (Belg.) *Fi*, (Ital. Fr.), which some refer to the Latin *Vah*, and the Greek *Fen*, (Φεν,) and others derive it from *Fædus*; where we are brought to the original idea.—FUZZELLY, "*à Fr. Fusillé, vox Fæcialium,*" and FUSIL, (Eng.) *Fuseau, Fusel*, which the Etymologists derive from FUSUS. All these words denote *Agitation, Swelling up, in Noise, Motion, &c.* The term FUSEE means at once "A Spindle, and "a Squib." Add to these terms FIZ, FIZ-Gig, FEIST, FUZZLE, with the parallels produced by the Etymologists, *Fist, Feist*, (Sax. Germ.) *Voest*, (Belg.) *Vessir*, (Fr.) *Vissire, Pedere*, (Lat.) *Bdeo*, (Gr. βδεω,) *Fusao*, (Φυσᾶω, Flo.) &c. FUZZ, FUZZY, (Eng.) before produced FUZZ-Ball, PUCK-FIST, where both parts of the compounds belong to our Element;—FUSS, &c. &c. The senses of *Bdeo, Bdelussomai*, (Bδεω, *Pedo*, flatum ventris emitto, *Fæcto, Puteo*, Bδελυσσομαι, *Exsecror, et abominor, detestor, propriè ob Fæctorem,*) convey likewise the idea of what is *Foul*; and here let us mark the kindred explanatory terms, *Fæteo*, and *Puteo*. The term FOIST, in one sense means 'To *Stuff* out, or in.' Adjacent to PUCK-FIST, in Bailey's Dictionary are *Pucker*, the swelling out stuff, which means likewise, as our author says, "a nest of caterpillars, or "such like vermin." When we talk of a person being 'All in a PUCKER,'

the term has nearly the same meaning as the next word to it in Skinner's Dictionary, PUDDER, whose true sense together with that of its succeeding term PUDDING, appears in another adjacent word PUDDLE.

In examining the term PACK, I cast my eyes on PACK, To PACK off, PAD, To PAD, and PAD of Straw, to which we may add WAD, WADDING, the Stuffing out matter. Adjacent to PAD is PADDLE, where we are brought to the PUDGY spot and action supposed in my hypothesis; and we moreover see, how these verbs of motion, 'To PAD, PACK,' &c. together with the term BUDGE, &c. are derived from the PUDGY Spot, and connect themselves with the PUDGING out object. Other terms in the same column of Skinner with the above words are PADDOCK, sometimes called PUTTOCK, the Toad, and PADLOCK, the Swelling out object; where, let us remember another term under one of these forms, PADDOCK, an enclosed piece of Land, in which sense we are brought to the original spot, and PAD-NAG, which means the PADDING Nag.—I shew, that 'To POKE,' means 'To PUDGE, or *Stick in, out,* &c. and thus we see, how the substantive, and the verb POKE become the same term. I shew likewise that WADE, and WADDLE mean to Walk in the PUDGY Spot, the VADUM, and thus we perceive, how WAD, and WADDING, which relate to PUDGING out, may belong to WADE, and WADDLE.—In the same column of Skinner with BAGGE, I see BADGE, which is only the PATCH, or BOTCH upon clothes;—BACON which brings us to PIG, *Bigge*, (Belg.) &c. where we have a similar notion of the PUDGY substance; BADGER, which as a substantive is explained, and as a verb, To BADGER, refers to hunting the animal, and BAD, where we are directly brought to BASE, the LOW PUDGE place and matter. The animal PIG, will remind us of the Greek PHOKE, PHOKAINE, (Φωκη, Vitulus marinus, *Phoca*. Φωκαινη, *Phocæna*, balæna.)

The terms preceding PHOKAINE, or FOKAINE, (Φωκαινη,) in my Greek Vocabulary are FODES, (Φωδες,) *Pustulæ*, where we see the true idea of *Swelling*, *Foul* matter, and terms relating to *Fire*, as FOZA, FOGO, FOGNUO, (Φωζω, Φωγω, in Foco aliquid torreo, a Φως, Φωγνυω, Torreo.) We should at once agree, that the terms, relating to *Fire* would be naturally derived from the idea of *Agitation*, *Commotion*, *Swelling out*; and such

I imagine to be the idea annexed to these words. I might here produce the various terms relating to *Light*, or *Fire*, under our Element, as Fos. FOTOS, (Φως, Φωτος, Luinen, Lux, Focus, à Φαω,) where we are referred to the simpler form *Fao*, (Φαω, Luceo, &c.); and if this should be the more original form, it does not at all disturb the relation of the words, which exist under the form FS;—FAUSIS, FAUSKO, FAUZO, FAOS, FEGGOS, &c. (Φαυσις, Lux, Φαυσκω, Luceo, Φαυζω, Frigo, Φαος, Lumen, Φεγγος, Splendor, &c.) Focus, (Lat.) &c. &c. Whether they all belong precisely to the same idea, it is not easy to decide. The sense of *Fire* is attached sometimes more particularly to that *Foul* species of *Light*, or *Fire*, which we call *Smother*, or POTHER, arising from *Wet*, *Green* materials, not favourable for lighting. Hence we see Focus allied to terms, which signify to *Smother*, or *Choke* up, to PUDGE up, under another turn of meaning. Thus *sufFoco*, ‘To *sufFocate*,’ attaches itself to Focus. Vossius derives it from Focus, when the second syllable is short, and from *Faux*, *Faucis*, when it is long, according to the ancient verse, “*Suffocat*, extinguit, *Suffocat* guttura, stringit.” The quantity of syllables will sometimes be affected by that palpable species of affinity, which Grammarians call *Derivation*, but it affords us no guide in that species of affinity, which it is the purpose of Etymology to discover. This is commonly accident, except when the mind is directly led to change the quantity of a word, under the principle, which operates on all occasions in the propagation of Language, namely, for the purpose of conveying a different turn of meaning annexed to a fundamental idea. Let us mark the term FAUX, FAUCIS, which means the *Swelling out*, *Wide opening* object.—In Italian AFFOCARE, signifies “To set on fire, to kindle. “Also to neale red hot. Also to *stifle*, or *smother*,” and AFFOGARE, “To *stifle*, to *smother*, to *choake*. Also to drowne,” as John Florio explains them, which certainly belong to FUOCO, and FUOGO. Under the simpler form we have FOGARE, “To *choke*, to *stifle*, to *smother*. “Also to put to flight,” as the same writer explains it, where let us note the sense of “Putting to flight” which brings us to the Greek and Latin words FEUGO, FUGIO, (Φευγω, Fugio, *Fugam* Capió,—Refugio, Vito,) where it would be idle to enquire, whether these words belonged

to *Foul*, vile Stuff, in its violent sense, as able to *Choke*, *Stifle*, *Repress*, or to the idea of *Foul*, *Vile* Stuff, which you *Avoid*, *Shun*, &c. The origin of the Latin *Fugio*, and *Fugo* will be manifest in a term, which I see adjacent to them in our Vocabularies, *Fucus*, the Vile Daub, or *PUDGE*, and the quotation produced under *Fugo* by R. Ainsworth, “*Flammas à classe FUGAVIT*” precisely corresponds with the sense of *Fogare*, To Choke, Stifle, &c. The next word to *Fogare* in John Florio’s Dictionary is *Foggia*, “Any kind of *FASHION*,” &c. and I shew in another place, that these terms for *FASHION* are derived from the Plastic materials of *PUDGE*, and thus we see, how every thing coincides to illustrate the same point. But the origin of these Italian words will be fully evident from an adjacent term in John Florio’s Lexicon, whatever may be the precise idea, by which they are connected with that term, as *Fognu*, which our copious interpreter explains by “A common shore, sink, or jakes. Also any Filth, or Carrion. Also an interjection of contempt, as we say Fough, Fie, it stinks,” where let us note the interjections *FOUGH!* *FIE!* belonging to this Race of words. In *FIE* the second consonant of the Radical is lost, or does not appear. Here again it is idle to enquire, which was the original form. I have already produced the German *Pfuy*, *Fy!* *Foh*, which is the next term in my German Vocabulary to *PFUTZE*, “A *PUDDLE*, Lake, Slough, Bog,” &c. In Scotch we have the form *FG*, as *FEIGH*, *FEECH*, “*Fy*, an expression of disgust, or abomination,” as Dr. Jamieson explains it, where he has properly produced the parallel terms, and among these the ancient English word used by Wiclif, “He that seith to his brother, *FUGH*, schal be guilty to the counsell.” In the same page of Dr. Jamieson’s Dictionary we have *Fey*, “A *Fief*, or possession held, by some tenure, of a superior;”—*Fey*, “A *Foe*”, *FEID*, *FEDE*, “Enmity, hatred; a quarrel,” Dr. Jamieson has produced various terms under the form *FD*, *FG*, &c. relating to *Hatred*, as *Faide*, *Fed*, (Isl.) *Fegd*, (Su. G.) *Fewd*, (Eng.) &c. &c. as likewise some words, under the form *F*, as *Fa*, *Fah* corresponding to our word *Foe*; under both which forms the same idea prevails, as in *FEIGH!* *FY*, &c. what is *Foul*, *Vile*, &c. The *Fey*, the *Fief*, or Possession, he refers to *FE*, *FEE*, denoting *Cattle*, and *Possessions*

in general, *Money, Hereditary Property* in land, &c. &c. and these he refers to terms denoting, *Cattle*, as FE, FAE, FEO, VIEN, (Isl. Su. G. A. S. Germ.) which likewise appear under the form BC, PC, &c. as PECUS, PASCO, &c. and which I shew in a future page to belong to FAT, the PUDGE Matter. He refers the Law Latin term FEUDUM, &c. from which our combination FEUDAL System is derived, to these words, denoting *Cattle*, as others do; which is probably the right derivation; though I do not conceive, that FEUDUM is a compound of FEA, and Had, denoting quality, as Somner imagines. The term FEUDUM is no more a composition than FIEF is.

Before I quit the terms, above produced, for *Light, Fire*, &c. I ought not to omit the Welsh FOC, "A Focus; a fire-place; a furnace; a caldron," and in the same column of Mr. Owen's Dictionary I see FOZI, "To cast a splendor, to illumine." In the same column I see too FOEDIG, "*Fugitive*, fleeing, retreating," which has a parallel term under the form FOI, or FO, "To run away, to flee, to retreat." Again in Welsh FAGLU is "To blaze, to flame, to conflagrate; to be all in a flame;" as Mr. Owen explains it, to which there is an adjacent term in this writer's Dictionary,—FAGOD, "A FAGGOT, a bundle of sticks, or twigs," where the sense of the FAGGOT, FASCIS, FASCIA, &c. belongs to that of the *Swelling up Lump*. The word signifying a *Blaze* may be taken from the materials of the FAGGOT, but this I believe is not so. In the same column of Mr. Owen, I see FAG, "What unites together, or meets in a point."—FAGLUD, "A gathering round to a point," and FAIG, "An extremity, or farthest point; a stop; a turn; a nonplus, or embarrassment." Here again we have according to Mr. Owen *Fa*, or *Fai*, with a similar turn of meaning.—The word FAIG is used in a passage, quoted by Mr. Owen, where we see the original idea; of which passage he gives us the following translation, "A boiling agitation, like the cataract of the rock of torrents, from the streams of the springs of *Extremity*." Whatever be the sense of this passage we see, that the sense of *Extremity* is connected with the *Swelling up* of PASH matter. In the preceding column, we find FAETH, "Luxuriant, fruitful, rich, *Fecund*, mellow, ripe," which brings us to BEATUS, FÆCUNDUS, FAT,

&c. &c. *FADu*, “To be disguised, to be covered over,” which means to be *Daub’d* over, and *FACED*, “Curds, *posset*-curds,” where let us note the explanatory term *Posset*. In these Welsh and English words *FACED* and *Posset*, we unequivocally see the idea of *PUDGE* matter. Mr. Owen has himself referred *FACED* to *FAG*, and thus we see, how, according to the acknowledgement of our Lexicographer, the term *FAG*, relating to the idea of *Rising*, or *Swelling up* to a *Point*, belongs to the notion of *PUDGE* Matter.—In Irish *FAIC* is a *Sparkle*, and *FAICAIN*, ‘To see;’ an adjacent word to which in the same column of Mr. Shaw’s Dictionary is *FAICHE*, “A field green,” where we perceive its union with the Spot, supposed in my hypothesis; whatever may be the process, by which they are united. In the preceding column, I perceive *FAGhaim*, “To get, obtain, find,” and *FAGam*, “To leave, quit, wrest,” the original idea of which terms I should not have discovered, if I had not seen in the second Volume of Mr. Shaw’s Dictionary, ‘To *Bemire*,’ expressed by “*FAGam am poll*,” where we are brought to the original idea.

TERMS, relating to the sense of *Cleansing*, *Cleaning*, *Ornamenting*, *Improving*, *Amending*, *Repairing*, &c. which are derived from the idea of *PUDGE* Matter, either from the action of removing it, or from that of *Daubing* a Surface over,—*Botching* something up, as we express it.

WE have seen the forms of the Interjections *Fie*, *FEIGH*; as denoting, what is *Vile*, (where the sound of the second letter of the Radical is not heard,) which will remind us of the familiar Rural terms *FEX*, or *FEIGH*, when used as verbs, expressing the action of *Cleansing*. I might take the present occasion of examining the Race of words, under our Elementary form *FG*, &c. which convey this train of ideas, and which relate to the sense of *Cleaning*, *Cleansing*, *Ornamenting*, *Improving*, *Amending*, *Repairing*, &c. These words may be considered perhaps, as derived from different turns of meaning, belonging to our Element, though under such minute points of difference, as scarcely to be dis-

tinguished from each other. Such Words appear on the first view to convey a sense, directly opposite to *Dirt*, and so indeed they do; yet we must remember, that the action of *Cleansing* is no other than that of removing *Dirt*, and hence we see, how the idea of *Dirt* may still fundamentally prevail in these words. In the verb FEIGH we are directly brought to the substance of PUDGE Matter, in the expression 'To FEIGH, 'a Pond,' that is, 'To remove the PUDGE,' just as 'To MUD a Pond,' means 'To Remove the MUD.' Mr. Grose explains FEY by "To FEY, "or FEIGH it, to do any thing notably. To FEY meadows; to cleanse them. To FEY a Pond, to empty and cleanse it from Mud. Also "to winnow with the natural wind," and FEYing he explains by "*Rub-bish*; *Earth* cut up and thrown aside, in order to get turf," where we are brought to the original spot, and the true idea. In the same opening of Mr. Grose's Glossary, I see *Fensome*. Handsome. *Feu*. A "Method. A good, or bad *Feu* of doing any thing;—*Few*, To FEW; "to change," which seem to belong to FEY; FETTL, "To FETTL; to set, "or go about any thing; to dress, prepare, or put in order; To FETTL "the tits; to dress the horses."—FEE, "To FEE; to winnow. Perhaps "the same with FEY, to cleanse, scour, or dress:"—FEG, "Fair, handsome, "clean," and FEG in another sense means "To FEG, or FAG; to flag, "droop, or tire," where let us note our Term FAG, To be in a *vile*, PUDGE, *Relaxed* state; and here we must remember the Latin FATIGO, and its parallels in modern Languages, FATIGUE, FATIGUER, &c. We must remember likewise our combination FAG end, where we have another application of the same idea; and our expressive term FUDGE, which means 'All PUDGE,' &c.—We cannot but remember with what felicitous effect this interjection is used in that amusing and original Romance, the *Vicar of Wakefield*. Mr. Grose has likewise the term FECS, an Exclamation, which may answer to our interjections, 'FECKS, 'FECKins,' which seem to be sometimes used as a term of admiration at the neatness of any thing; and sometimes they appear to be modes of affirmation, like *i Faith*. The interjection is preserved by Congreve in the character of Fondle Wife, who says to Lætitia, "Nay, look you "now if She does not weep,—'tis the fondest fool.—Nay, Cocky, Cocky,

“ nay, dear Cocky, dont cry, I was but in jest, I was not, iFECK,” and in the same scene we have, “ Go, naughty Nykin, you don’t love me.— “ Kiss, Kiss, iFECK I do.”—The next word to FECS in Mr. Grose is FEIT, “ Neat, dexterous,” &c. which seems to belong to FAIT, (Fr.) FETIVE, FACIO, (Lat.) &c. which I have derived from the Plastic Materials of Dirt. In the same page I see FEAT, “ *Nasty Tasted*,” where we are brought to the true idea, and FEAUSAN, “ Taste, or Moisture,” which belongs to FOIZON, or FUZON, which he explains by “ The nature, juice, “ or *moisture* of the grass, or other herbs,” &c. which means what is of a PUDGY, *Moist*, abundant nature, as I shew in another place.—In German FEGen signifies, according to Wachter, “ Purgare, Mundare,— “ Februare, Polire, Ornare,” where he has produced the Islandic FÆGIA, bearing a similar meaning; and to this word he has attributed the English term *Fair*, which in other Languages appears under the form FG, as *Fægur, Fager*, &c. (Sax. Goth.) &c. This probably is a just mode of conceiving the matter; yet we shall find, that the Elementary Character FR supplies the same idea.—In German FEG-*Feur*, denotes that great Fire, supposed to *Purge*, or *Purify* men from all the foul stains of Sin, called *Purgatory*. Adjacent terms to this word in Wachter are FEIGE, verber, which he properly refers to BOX, PUGNUS, PUX, (Πυξ,) where the sense of Striking belongs to the idea of PUDGING, or PASHING;—FEIG, having various senses, in one of which it is parallel to FEW, (Eng.) PAUCUS, (Lat.) containing, as he thinks, the sense of *Vilis*, &c. which belong as I imagine to the *Little Lump*, or PIECE of PUDGE, or Dirt, and in another sense it means *Timidus, Moribundus*, &c. where we see the relaxed state of such matter, and “ FEIGE”, “ FICUS,” and “ Morbus ani,” which directly brings us to the sense of *Swelling* out, as it exists in PUDGY, soft, or Foul matter.

In German BUTZ means “ *Ornamentum*,” of which the true idea appears in BUTZEN, “ Mundare, Purgare à *Sordibus* quocunque modo “ id fiat,” and BUTZEN, “ *Sordes*, quæ expurgantur. *Nasen-BUTZEN*, “ mucus,” as Wachter explains it, who has justly referred it to the Latin PUTUS. In one of the senses of BUTZEN, as a verb, we have “ Præcidere, “ *die beume Butzen*, inutilia arborum ramenta præcidere,” which he

has referred to the Latin *Puto*, 'To Prune', That the Latin *Puto* is connected with the idea, which I suppose of *PUDGE* matter by some process, will be manifest from the terms, by which it is surrounded in that Language, under the form *Put*, as *Puteo*, *Putidus*, *Puteus*, &c. In *Putamen*, the Shell, we see *PUDGE*, coarse matter, as a covering. In the *Latino-Belgium* Lexicon, published by Ruhnkenius, *Puto* is explained by the Dutch *Poetzen*, or *Potzen*, a kindred term, which my Lexicographer explains by "To trim, shave, or barb," which is one of the senses of *Butzen*, *Den bart Butzen*, *Barbam radere*. The origin of *Potzen* will be manifest from a term in the same column of Sewel's Dictionary by Buys, *Pot-Aard*, *POTTER's* Clay. Our Lexicographers have well detailed the senses of *Puto*, by which we see, how the idea of *Thinking* is derived from that of *Lopping*, or *Pruning* off any excrescencies, as they explain the second sense of the word by "To make even, clear, adjust, or cast up, accounts," and the third by "To think," &c. We directly pass from the idea of *Clearing* off material impediments, that an object may receive its due form, to that of *Clearing* off the doubts of the mind, in order to *form* an opinion. In German *Putzen* is another form of *Butzen*, as Wachter justly supposes. The vile source, from which these words are taken, will be manifest. From the following facetious interpretation, by my Lexicographer of kindred words, *Putzig*, "A mannikin, *Punch*, *Pigmy*, *Shrimp*, *Short-A-se*," and *Putzinell*, "The *Punchinello*, a Stage *Punch*," where we see the idea of the *PUDGE* Form; and here let us note a term, with the same fundamental idea, *Pigmy*. The term *Punch* is only another representation of these words, and means the *Swelling* out figure, in the *Paunch*, or *Belly*, &c. Under other Elements the same union of ideas is to be found, which I suppose in *Puto*. It is acknowledged, that *Lop* belongs to *Lepo*, (*Λεπω*, *Decortico*, *delibro*, *Putamen*, vel *Squamam detraho*;) where we see how the sense of *Putamen* belongs to the action of *Lopping*, and in *Lepra*, (*Λεπρα*,) the *Leprosy*, we see the *Foul* matter, as of *Dirt*. I shall shew, that these words belong to *Limus*, &c. Robert Ainsworth has justly annexed to the substantive *Plash* the Latin terms "*Lacus*, *Lacuna*," and in an adjacent article we have "To *Plash* Trees, *Puto*," where 'To *Plash*'

belongs to *Plash* Matter, just as I suppose *PUTO* does to *PUDGE* Matter. While I examine the German word in *Wachter*, I cast my eyes on *BUSSEN*, “*Emendare, reparare, reficere*,” which he justly refers to the Saxon *BETan*, under the same meaning, to which belong our terms *BETTER*, *BEST*, with their parallels *Beter, Besser, Bessern, Bedre*, &c. (Belg. Germ. Dan. &c.) In Persian بتر *BEHTER*, as Mr. Richardson represents it in one place, is *BETTER*. The next word in Mr. Richardson's Dictionary is *BEHTER*, (Arabic) which means “*A Lie*. *BUHTER*, Short ‘in stature with compact, or contracted members,’ where we have the idea of what is *BASE*, or *BAD*, and the *PUDGE*, *compact* figure. To *Bussen* is acknowledged to belong the German *BUSSE*, Repentance. The German *BUTZ* is explained in the ordinary Lexicons by “*Set off, ornament, finery, attire, dress*.—An *Aepfel und Birnen*, the *Core*, of *Fruit*, ‘as of Apples, Pears.’ This brings us to the *BOTCHY Core*, and thus we see, how *BUTZ* directly signifies a *BOTCH*, whatever may be the precise idea, from which it gets the sense of ornament, whether it means ‘*To BOTCH off*,’ that is, ‘*To remove the BOTCH, or filth*,’ or ‘*To BOTCH on, over*,’ &c. To *PATCH on*, To repair by addition; and I think, that I perceive, in some of these words, denoting *Repairing, Emending*, &c. the latter idea. Every one understands the union between the ideas of *Healing*, and of *Mending*, or *Repairing* garments, as in the Greek *Ακεομαι*, *Sano, medeor, medicor*.—*Metaph.*—*Sarcio, Resarcio*, &c.

Junius refers *BOOTE*, *Prodesse, juvare, conducere, afferre utilitatem*, to *Betan*, (Sax.) “*Emendare, &c.*”—In the following sentence, produced by *Junius* under this word, *BOT* seems to mean *BOTCH*,—“*To miclan ‘bryce sceal micel BOT nyde, Magna ruptura magna indiget emendatione,’ ‘To a mickle breach there shall be need of a mickle BOTCH,’* where it answers to the Greek *Επιβλημα, Additamentum, Panniculus*. In our phrase “*To BOOT*,” the term seems to mean ‘*What is BOTCH'D, or ‘PATCH'D on something else by way of addition to a purchase,*’ which addition the Greeks call *Προσθηκη*, or which might have been from the origin of the word *Επιβλημα*. *Junius* sees a great affinity between this word ‘*To BOOT*,’ and the Greek *ΒΟΤΗΟ*, or *ΒΟΕΤΗΟ*, (*Βωθειν, Hesych. Βοηθειν, Adjuvare*.) The *BUTTY*, or assistant, might belong to this term,

but it seems rather to be attached to the sense of the *BUTTRESS*. Lye interprets the Saxon *BOT*, or *BOTE* by “*Pœnitudo, medela, reparatio, emendatio, compensatio, restauratio, satisfactio, correctio, auxilium.*—“*To BOTE, compensationis gratiâ; it. Insuper, ex abundantia,*” and in Gothic we have *BOTJAN*, “*Proficere, prodesse, juvare.*” The Saxon *BOTELos*, and *BOTleas* mean “*Sine emendatione,*” and “*Inexpiabilis, inemendabilis;*” from whence our term *Bootless* is derived. This word *BETAN* is particularly applied to the action of *Repairing the Fire*, as “*BETAN fyr, Struere focum.*” In Scotch *To BEIT*, *BETE*, *BEET*, means “*To help, supply; to mend, by making addition,*” as Dr. Jamieson explains it, who has justly seen the parallel words in other Languages, and the use of the term, as applied to Fires. He imagines that the French *Bouter* was anciently used in this sense, as appears by the compound *Bout-Feu*, which is parallel to the Italian *BUTTA-Fuoco*. The French *Bouter*, according to Menage, is used in the sense of *Frapper*, and *Mettre*; and the Italian *Buttare* is explained in John Florio’s Dictionary by “*To throw, to fling, to hurle, also to drive, or thrust in,*” in which several senses we see the ideas expressed by our terms *BEAT*, *PUSH*, or *PASH* about, *PUSH* in, *BUTT*, &c. These ideas are perpetually sliding into each other, and I shew, that all such terms signify, ‘*To PUDGE about, at, on, in,*’ &c. if I may so express it. The Editor of Menage produces a Modern Greek term *Boutizein*, (*Βουτίζειν*), which he explains by “*Plonger, mettre dans l’eau,*” where we are brought to the idea of the *PUDGY* Spot. In Swedish *BOT* is “*Remedy, Cure.*—“*Penance*” and *BOTA*, “*To Cure, to Heal;—To repair, mend.*” In Danish *BOED* is a *Remedy*, *Penitence*, and *BODE for* means “*To make amends, reparation for, satisfy for.—To pay, smart for.—To expiate your faults, atone for, or make atonement for them.—To pay a fine, mulct, or amercement, to fine.—BODE, To PATCH, BOTCH, PIECE, mend, repair,*” as my Lexicographer explains it, where we see the precise idea, supposed in my hypothesis. This, I imagine, would be alone sufficient for the purpose of deciding on the original idea, which is annexed to this Race of words.

Dr. Jamieson refers to the German *Butzen* the term familiar to the

Scotch Language, and to our ancient Poetry, *BUSK*, “To dress, to attire oneself, to deck,—To prepare, and make ready in general,” from whence the familiar combination arises of *BUSK* and *Boun*,—“They *BUSKED* and *maked* hem *Boun*.” The term *BUSK* is brought to its original spot, when it is applied to Hens, *Scratching about the Ground*; ‘See how the Hens *BUSK* on that *Ground*.’ Under this expression is generally comprehended the idea of *Scratching Holes* on dry dusty *Ground* in Summer, in order to rest upon it, and to this idea the term *BASK* belongs;—‘To *BASK* in the Sun.’—The sentence might have been, ‘See how the Hens *BUSK* on the *Ground*, and *BASK* there in the Sun.’ I have given however another turn of meaning to this word on a former occasion. In Irish *Busgam* means “To dress, to stop, hinder,” as Mr. Shaw explains it; in whose Dictionary I likewise see *Fasgam*, “To purge,” the next term to which is *Fasnam*, “To cleanse, winnow,” in the same column of whose Dictionary, I perceive *Fasne*, “A wheal, pimple, measles,” where we unequivocally have the Foul *PUDGE* matter, Swelling out, &c.—*Fastrugham*, “To stop, stay, make *FAST*, to hire,” *Fasgadh*, “Wringing, Squeezing,” which belongs to *Faisgam*, “To squeeze, wring, compress,” and *Faisgain*, “A press, a sponge.” I shew, that *FAST*, *FIX*, and *FIGO*, &c. are derived from the idea of *Sticking* in *PUDGE* matter, and we cannot help seeing, that the explanatory term *Squeeze* belongs to *Squashy* matter, as we express it, or *Quag* Matter. In the sense of a *Sponge*, as *Spungy* Ground, &c. we directly see this species of Matter.

Whatever be the precise sense, by which *BUSK* is connected with the idea supposed in my hypothesis; it will be evident from the terms, adjacent to this word in Dr. Jamieson’s Dictionary, that such is the fundamental notion. The term, immediately preceding this word is *BUSH*, which Dr. Jamieson explains by “Expressive of a rushing sound, “as that of *Water Spouting* out,” where we have the very idea of *PUDGE*, or *PASH* matter, *PASHing* about. Dr. Jamieson observes, that the word is found “in a coarse enough passage,” but however coarse it may be, it exhibits precisely such a sense, which my hypothesis supposes, of *Foul PASH* matter,—“Till *BUSH*!—he gae a desperate *Spue*.” The

adjacent terms are BUSK, A BUSH, *Buskening*, which appears to denote *Swelling* out, or "High flown Language," and which our Lexicographer has derived from BUSKIN, "the high shoe anciently worn by "Actors."—BUSSIN, A Linen cap, or hood, &c. *Bussing*, "Covering," "BUST, a Box," BUSTINE, "FUSTIAN," Cloth," BUSTNOUS, "Huge, large "in size," to which Dr. Jamieson has justly referred a Race of words, signifying *Agitation*, *Swelling out*, &c. *Busa*, (Su. Goth.) "cum impetu "ferri," BOISTEROUS, (Eng.) &c. &c. BOSTIO, (Welsh,) Proud, and BUST, BOOST, BYTTER, (Teut.) FEROX, BUSTEN, (Germ.) To Blow, BUST. "Tar-mark upon Sheep, commonly the initials of the proprietor's name."—To BUST, To BEAT, and "To BUST, To *Powder*, to *Dust* with flour," where we are actually brought to the *Dirt*, or PUDGE of the Ground, and we see, how "To BUST," means nothing but 'To PUDGE, PASH, 'To POWDER,' &c. according to my hypothesis. The verb 'To *Dust*,' has the same relation to the substance *Dust*, to which belongs *Dash*, &c. In Scotch PAWKY means "Sly, Artful, S. Arch, Cunning, Artful, North. "Gl. Grose," says Dr. Jamieson, and he has justly referred it to such terms, as the English PACKING, PATCHERIE, and PACKE.—"You hear him "Cogge, see him dissemble, know his gross PATCHERY," &c. (*Timon of Athens*).—"What hath been seen, Either in Snuffs, and PACKINGS "of the Dukes," (*Lear*.) Mr. Steevens has observed, that PACKINGS are "underhand *contrivances*," and that we still talk of PACKING Juries, &c.—Whatever minute difference there may be in the turn of meaning annexed to these phrases, the PACK and PATCH still keep us within the sphere of the *Lump* of PUDGE matter, the Vile BOTCH, Stuff, &c. In the same column of Dr. Jamieson's Dictionary, where this word occurs, we have the term PAUT, "To *Paw*, to strike the Ground with the Foot, "to stamp," where we are brought to the Spot, supposed in my hypothesis. Dr. Jamieson refers the Scotch term to the Saxon *Paecan*, Decipere, Mentiri, and in the same page of Lye's Saxon Dictionary, where this Saxon word *PAECAN* occurs, I see *PACCELade*, "Locus in "regione *Palustri*," &c. &c. where PACCE denotes the PUDGE Place. I see likewise PÆTIG, "Astutus, callidus," the preceding word to which is PÆTH, "Semita, Callis—Item Vallis," where we are again brought to

the original spot. I see in the same column the Gothic PAIDA, Tunica; and I have frequently had occasion to observe, that the explanatory word *Tunica* belongs to the German *Tunch*, which relates at once to the Garment and to Clay, "*Tunica*, Litura è Calce, Gypso, vel cæmento." That the sense of *Cunning*, *Skill*, &c. may belong to the idea of what is *Thick*, *Dense*, or *PUDGY*, under some turn of meaning, will be manifest from the Greek terms ΠΥΚΑ, ΠΥΚΙΝΟΣ, and ΠΥΚΑΖΟ, (ΠΥΚΑ, Dense, spisse, Prudenter, accurate, affabre, ΠΥΚΙΝΟΣ, Densus, creber, frequens, Prudens, Callidus, Elegans, ΠΥΚΑΖΩ, Denso, stipo, tego, intego, orno, exorno,) where we see likewise the idea of *Ornament*.—To this race of words denoting *Cleanliness*, *Ornament*, where the original idea is manifest, as stated in my hypothesis, we must add the Persian PAK پاك, which means, says Mr. Richardson, "Pure, chaste, innocent, modest, "clean, neat, holy," in one sense; and in another we have PAGAH, "A Privy." Another Persian word PAKH پاكه seems directly to belong to this term, and it signifies in one sense "Adorned, Ornamented, decorated, "beautiful," while in other senses it means, "Gold, or Silver, full of "Dross, or bad alloy, unrefined.—Vile, Base.—Lime, Plaister, Mortar, "Cement," which decides on the truth of my hypothesis, respecting the union of *Dirt*, and what is *Clean*, under some process of combination, whatever that process may be.

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TERMS, which express the sense of what *Bends in*, or *Bows out*, &c.

In the same opening of Skinner's Lexicon, with the terms БОТЧ, BOUGE, &c. I cast my eyes on BOUGH, with its parallels *Boga*, *Boh*, &c. Ramus, and on BOW, Flectere, *Bugan*, *Bygan*, &c. (Sax.) *Beugen*, *Biegen*, *Bugen*, &c. (Germ.) *Buygen*, *Bocken*, &c. (Belg.) *Abugan*, (Sax.) "Incurvare, declinare, cedere, servire," and BOW, Arcus, *Boga*, *Boge*, *Bogen*, (Sax. Belg. Germ. &c.) which are all allowed by the Etymologists to belong to each other, though they are totally unconscious of the idea, from which this sense of *Bending*, or *Bowing* is derived. This sense may be derived from different modes of conceiving the same

species of *Soft*, PUDGE, or Bog Matter, and the Low Sinking in Bog, PUDGE, or PIT spot, in which it is deposited. If we say, that the sense of *Bowing*, *Boughing*, &c. is attached to that of *Bogging*, *Pudging*, or *Pitting*, if I may so say, *in*, *out*, &c. we shall comprehend all the ideas, relating to this sense, as derived from the Bog, or PUDGE Matter of the PIT. These ideas cannot on many occasions be separated, and I must leave the reader to decide in particular instances, which idea predominates, if he should imagine, that any distinction is apparent. The term BUXOM, in Saxon *Bocsam*, “*Obediens, tractabilis*,” is acknowledged to be derived from *Bugan*, *Flectere*, which, says Skinner, is confirmed by the fact, that in Chaucer, *Buxumnes* is explained by *Lowliness*. In Old English, BUXUM commonly means *Obedient*, and in Scotch BOUSUM, BOWSUM signifies “*Pliant, tractable*,” and in another sense “*Blyth, merry*,” as Dr. Jamieson explains it, in which signification it agrees with the common use of the word BUXOM, at present, ‘A BUXOM Lass,’ *Flexible*, and Light in her form, actions, and spirits. In BUXOM we seem to see the idea of *Flexibility*, as relating to *Pliant, Soft* Matter. In the phrase ‘To make a Bow,’ or as in Vulgar English ‘To make a Bowκ with the head, or Body,’ we have the sense of *Bending*, or *Sinking* down. The *Elbow*, *Elboga*, *Ehlen Bogen*, (Sax. Germ.) &c. which has been justly derived from *Ell*, (Eng.) *Ulna*, (Lat.) *Olene*, (ὀλενη,) and *Bow*. In the Kentish Dialect, according to Mr. Grose, BUG is “To bend.” In German the substantive BUG, to which *BUGen*, *Flectere* belongs, is explained in Wachter, by “*Armus, Curvatura, circulus, Sinus*,” to which sense he justly refers the English BAY, the Winding Recess for Ships, which in modern German, as Wachter says, is BUCHT, “*Curvatura littoris*.” In Old English BAY-*Window* occurs, which is justly referred to this term BAY, or more directly to what we now express by a Bow-*Window*. The term BAY, as applied to Buildings, from the idea of the *Hollow, Cavity*, or *Vacant Space*, made by the *Bowing* out, or *Bending* out form, seems often to have signified, ‘A *Hollow, Cavity, Vacant Space, Interstice*’ in general. These explanations will unfold all the senses annexed to BAY, as referring to *Buildings*. Mr. Steevens has seen that a BAY-*Window*

means a *Bow-Window*, (“Why it hath *BAY-Windows*, transparent, as barricadoes,” &c. *Twelfth Night*, Act IV. Sc. 2.); though he adds, as if confused in his conception of the term, “A Window in a recess, or *BAY*.” This however, as we now see, is perfectly just, as every *Bow* necessarily includes in it a *BAY*, or Recess, that is, every convexity must have its *concavity*.—Minshew produces ‘*Cavæ Fēnestræ*,’ as the Latin for *BAY-Windows*.—*BAY* occurs again in Shakspeare, “If this law hold in Vienna ten years, I’ll rent the fairest house in it, after three pence a *BAY*,” on which Dr. Johnson observes, “A *BAY* of building is, in many parts of England, a common term, of which the best conception, that I could ever attain, is, that it is the space between the main beams of the Roof, so that a barn crossed twice with beams is a barn of thrée *BAYS*.” Nathan Bailey explains “A *BAY* in Architecture to be a space left in a Wall, for the door, gate, or window,” and Mr. Tyrwhitt considers *BAY* to be “the space between two cross beams,” and from hence he derives the idea of a *BAY-Window*, which, as he conceives the matter, is “A large window, probably so called, because it occupied a whole *BAY*, i. e. the space between two cross beams,” (*Glossary to Chaucer*.) There are few writers, who have assumed a more imposing appearance of extreme accuracy, and profound research, than the Critic, whom I have here quoted,—Mr. Tyrwhitt; yet I must reluctantly observe, that in my opinion his profundity is but little answerable to his pretensions, and that his views of a subject are generally most confused, contracted, and superficial.—The German *FACH* is only another form of *BAY*, the Hollow space. Wachter explains it by “*Loculamentum, Proprie receptaculum, capedo, a Fahren, Capere*. “*Dialecto Anglosaxonica dicitur de Spatio, Intervallo, et Distantia Loci, et temporis, quasi esset ab Heb. Bak, vel Bakak, evacuavit*.” This is all right, under one conception of the matter; and I shall shew, that the Hebrew term, as well as the Latin *Vacuus*, belongs to the idea of the Loose *PUDGE* matter of the *Pir*. Let us mark the Latin term *Intervallum*, where *Vallum*, the Ditch, under the Element *VL*, supplies the same idea, which we see in *BAY*. The Danish *FAG* means “A *BAY*, Square of equal space, between the Pillars, or Beams for the Windows in a

“Building,” and it means likewise “A Science, profession, trade, province,” where it denotes a certain peculiar occupation, *Distinct*, and *Separated* from another. In the same column of my Danish Dictionary, I see “FAKKel (af BEEG,) A Link, (af Vør,) Torch,” where the FAK, and BEEG, VOX, denoting PITCH, WAX, all belong to each other, where we plainly see PUDGE Matter. I perceive too FAGter, Gestures, looks, &c. and I suppose in another place, that these words denoting *Form* belong to the Plastic Materials of Mud; the next term to which is FAJance, Delft-Ware, and which brings us to the very idea.

The origin of these words relating to *Bowing*, or *Bending* will be manifest from considering a term under the same form with the Saxon BYgan, Flectere, curvare; the adjacent word to which in Lye’s Dictionary is BYGE, Angulus, Sinus. BYgas. Ancones. “Anes Wealles BYGE, Muri “Ancones et Sinus;” and we shall now see, that BYGE, as denoting *Sinus*, the BAY, the Hollow for Ships, and BUCHT, (Germ.) bearing the same meaning, to which the terms for *Bowing* are acknowledged to belong, unequivocally bring us to the idea of the PIT, the BASON; to receive Water, the *Hollow*, or *Cavity* in the PUDGE Spot. Having performed my duty in bringing the reader to the very spot, which I maintain in my hypothesis, I must then leave him to take his share in adjusting the precise turn of meaning, by which these terms for *Bowing*, &c. are connected with it. When different ideas combine in the same object, which may alike lead to the same meaning, it is difficult or impossible to decide with precision. All, that the writer can do, is to unfold the different modes of conceiving the same object, by which the same idea may be obtained. We shall at once see, that the PIT itself, without considering the matter with which it is filled, is able to supply us with the two opposite, though kindred ideas of the *Convexity*, or the *Swelling*, *Rising up* object, and the *Concavity*, or *Sinking in* object, just as *Fastrigium* is applied alike to *Height*, and to *Depth*, and as *Lacunar*, the Fretted *Vault*, or as R. Ainsworth explains it, “A cieled roof *Arched*, fretted, or set off with distances of rafters, like PITS;— “The main beam of the House, *Arched*, or *emBowed*,” belongs to *Lacuna*, “A Ditch wherein water standeth; a PUDDLE, or Dike; a furrow,

“ or trench for a drain; any little Hole, or Hollow place,” and to *Lacus*, the *Lake*, or standing Pool, &c. Let us mark the explanatory term *emBowed*, and observe the senses given of BAY, as above explained, and we shall then see how Bow, and BAY, BOUGH, &c. may have the same relation to BOG, which *Lacunar* has to *Lacuna* and to *Lacus*. Let us mark too the term *Vault*, the *Vaulted Roof*, and remember the verb, ‘To *Vault* up;’ and we shall agree, that these senses belong to *Vault*, the Low spot, the Tomb, Cellar, &c. for the same reason. I shall shew, that the *Cieling*, *Cœlum*, belong to the *Koilon*, (Κοῖλον,) the Hollow of the *Solum*, the *Cellar*, &c. under a similar idea.

In Scotch BOUGHT is “A curvature, or bending of any kind, S. “The BOUGHT of the Arm,” the *Bending* of the Arm at the Elbow,” as Dr. Jamieson explains it; where BOUGHT has the same meaning, as the Bow in *El-Bow*, *Ellen-Bogen*, (Germ.) &c. The *El* in *El-Bow* belongs to the *Hole* for a similar reason, as Bow does to the *Bay*, &c. The BOUGHT of a blanket, is that part of the Blanket, “where it is “doubled,” or where it is *Folded*, as we express it. Dr. Jamieson has duly referred this term to the words, relating to *Bending*, which I have detailed above; and he produces one use of the Scotch term, which brings us directly to the idea, advanced in my hypothesis, when he observes, that “Where the Sea forms a sort of *Bay*, it is said to have “a BOUGHT.” In the same column of Dr. Jamieson’s Dictionary we have BOUGHT, &c. A Sheepfold, and he has justly referred these terms to each other. In the same opening of Wachter with BUG, Armus, Curvatura, Sinus, and BUCHT, “Curvatura littoris, littus maris sinuosum,” I see BUCKEN, Curvari, BUCKEL, Gibbus, which he justly refers to BUCCL, (Welsh,) Pustula, BUCKLE, (Eng.) Fibula, BUCKEL, POCKEL, *Bulla*, BUCKEL, im schild, umbo, BUCKLER, (Eng.) Clypeus, with its parallels *Bouclier*, (Fr.) *Beukelaar*, *Bucklari*, (Isl.) *Buccled*, (Welsh,) &c. Junius, as Wachter observes, derives these words from *Bocken-Leer*, “Corium hirci, quod hujus potissimum animantis corio parmas olim “inducerent,” but Wachter observes, that they are more probably derived from the *Gibbous* part of the Shield, just as *Umbo* meant originally the projecting part of the Shield, before it meant the Shield. It is sufficient

for us to know that BUCKEL, denoting *Swelling out*, is the sense intended in the terms for the Shield, whether as originally applying to the projecting Boss, or to the figure of the Shield itself. We all know, that Shields were oftentimes of a curved shape. While I examine these terms in Wachter, I see in the same opening BUCKLING, Halec Passa, which some have derived from BACKEN, in fumo coquere, and others refer it to different sources;—BUCK, from the “fætor hircinus,” on which points we cannot decide, unless we understood well the history of the Fish, with its preparations, &c. I see likewise in Wachter BUCH, “Liber, “codex, volumen,” with its parallels, BOOK, (Eng.) Boog, (Dan.) Boek, (Belg.) &c. &c. and BUCHE, Arbor e genere glandiferarum, with its parallels Beech, (Eng.) Fagus, (Lat.) Phegos, (Φηγος,) Boc, (Anglo. Sax.) Bog, (Swed.) &c. The former of these words does not belong to the latter, because BOOKS were written on the BARKS of the BEECH, but because BOOK denotes *Volumen*, the *Swelling out Roll*, and thus we see, how the German BUCH belongs to BUG, Circulus. In German BUCK Papier is what we call a *Quire* of Paper, where *Quire* belongs to the *Cir* in Circulus, for a similar reason: The term BOOK is referred to any piece of *Paper*, or *Materials*, written on, which may form a *Roll*, however minute it may be; and this may assist our Lawyers, in deciding upon these points, which have turned on the original sense, annexed to the word BOOK. In Shakspeare we have “By this, our BOOK is drawn, “we’ll but seal and then To horse immediately,” (*Henry IV.* Part I. Act iii. Sc. 1.) where Mr. Steevens has observed, “Every composition, “whether play, ballad, or history, was called a BOOK, on the registers “of ancient publication.” The PHEGOS, (Φηγος,) is commonly derived from PHAGO, (Φαγω, Comedo,) as being an *Esculent Tree*, which is probably right. There is another tree BUCHE, “Arbor e genere “acerum,” which Wachter derives from BUGEN, Flectere. I refer FAGO, (Φαγω,) FAT, FEED, to the idea of *PUDGING* out.

Wachter has compared BUCKEL, Gibbus, with BACKE, Collis, where we are brought to the idea supposed in my hypothesis, the *Mass*, or Heap of *Dirt*, and he has another article BUCKEL, Dorsum, which he refers to BACK, a word belonging to our term, BACK, Tergum. The

precise idea of the term BACK, as denoting *Tergum*, and *Pone*, is that, as I imagine, of the *Rising up* object, which Bows out, and in, or which Bows out, and then Bows, or *Bends* BACK again, as we express it. This is manifest from the Danish Language, which is not so apparent in other Dialects of the Teutonic. BAG in Danish is the BACK, and *Behind*; and BAGSE, as my Lexicographer explains it, means "To turn, "set, or *Bend* a thing,"—or 'To *Bend* BACK a thing,' as he might have expressed it. In Danish, as with us, BAG-*huus*, is "a BACK-House," which we sometimes confound with another combination "BAKE-House." In the same opening of my Danish Dictionary, I see BAG*last*, Ballast, where the BAG has the same force, as in PACK, the Swelling out Mass. The term *Last* means *Load*, and we shall now understand, that in *Ballast*, the sound of the G is lost, as in other Dialects of the Teutonic, &c. Skinner and Junius understand the form of the Danish term, though they doubt about the origin of the words, under the form BL. I see likewise in the same opening BAG*tale*, "To BACK*bite*, defame, calum-
"niate," &c. &c. to which perhaps the terms in other Languages *Bagatellé*, *Bagatella*, *Bagatela*, (Ital. Span.) directly belong. Yet the BAG has precisely the same sense in these Languages in other words, as BAG*age*, BAG*aglia*, &c. BAGG*iano*, a Dunce, and BAGG*iola*, a Prop, in which latter word the sense of *Swelling out* is annexed to its use of *Propping*. I shew, that BUTT*ress*, has nearly the same idea, and that it belongs to BUTT, which means 'To PUSH at, out.'

I shall prove, that the terms for *Carrying* are derived from the idea of PUSH*ing*, STIR*ring*, or LIFT*ing* up, off, about, or away, under different turns of meaning, as BASTAZO, (Βασταζω,) *Veho*, VEXI, VECT*um*, and the term for the art, which relates to the treatment of disorders, incident to Beasts of Burden, as VET*erinary*. The word VECT*igal* is acknowledged to mean the "Custom properly of *Freight*, or for *Carriage*." VECT*is* is derived from the same idea, as denoting "A bar, or spar of wood; "a *Lever* to *Lift*, or *Bear*; a Betty, or engine to force open a door," where let us note the term BETTY, which may perhaps be a kindred term. N. Bailey represents it by BET-Tee, and explains it by "An "instrument made use of by house-breakers, to break open doors," &c.

The term BETTY, or BESS however may be a *Cant* term, as it is called, which appears probable from Mr. Grose's Vocabulary of that Language, where we have the phrase, "Bring BESS and Glym, bring the instrument "to force the door and the dark lantern;" and if this be so, it belongs probably to the name of the Female Servant, or House Maid, who *opens the door* in the morning. In the *Cant* combination, 'Brown BESS' for a firelock,—To Hug the brown BESS,' we have again the name of the Female.—I ought to observe however, that our Element BS relates to a Fire-Lock, under the idea of the *Swelling Hollow*, as *Arque BUSE*, (Fr. Eng.) with its parallels, *Arco BUGIO*, &c. produced by the Etymologists, where the term is acknowledged to belong to *Arcus*, and *BUGIO*, Foramen, Cavum, &c.; and here again we see, how the idea of the Bow, (the *Arcus*,) connects itself with the *Swelling Hollow*, *BUGIO*, &c. In Danish we have the simple form BOSSE, "An Handgun, " *Arque-BUSE*, Fire-Lock," and this term means likewise a Box. In the same opening of my Danish Lexicon, I see BOG, A BEECH, BOGE, To Bellow, BOGER, BOOKS, BOIE, To Bend, Bow, &c.—"A Puff, blast," &c. "A BUOY;" where the BG, and BJ, convey the same meaning of *Swelling up*. In Arabic VIZIR, the Minister, or Vicegerent, means the *Currier*, or *Supporter* of the weight of Government; WEZIR, "Bearing "a Burden, Supporting, Sustaining," and in the plural WUZERA, "VIZIRS, "privy counsellors, ministers of State." Before I quit the term BAG-atelle, I must observe, that the French Scholars consider it, as a diminutive of BAGUE, belonging to BAGAGE, BACCA, where the BG, BC, bears the same idea. We all agree, as to the sense of BAG, and I merely suggest to the consideration of the Etymologists, whether *Telle* be significant.

I shall now examine some Celtic terms, belonging to our Element, which signify to *Rise*, *Swell out*, Bow, *Bend*, &c. In Welsh BAC signifies "A Hook; crook, tenter; grappling-iron," and BACU, "To Hook; or "Hitch; to grapple; *to go into recesses*; full of windings; to lurk; to *Bend*," as Mr. Owen explains them; in whose Dictionary I find as adjacent terms BACON, Berries, where we have the idea of the *Swelling out* object;—BACGEN, a BOY, and BAC, Little, where we mark the Little *Lumpy* object.

or *Lump*, as it might be of Dirt. I perceive likewise BAEZ, A Boar, which may perhaps belong to such words as Bacon, Pig, the PUDGY, Swelling out animal; or it may belong to a succeeding term BAEZU, "To verberate, BEAT, or thump; to pound, or bruise," as denoting the Fierce, *Fighting* animal. There is another adjacent term BAZ, "A BATH; "a BATHing place," which brings us directly to the PUDGE spot, from whence, as I suppose, all these words are derived. In the same leaf of Mr. Owen's Welsh Dictionary we have BAGLU, "To hold with a "crook; to hook," BAGYL, A crook; or crutch, BAGELL, "A Corner; "a snare," BAGWY, "A Cluster, BAGAD, a Cluster, or bunch; a troop; "a multitude," where we see, how the idea of *Hooking* in, as within the Crook, or concave *Bend*, is connected with that of *Swelling* out. The term Oγκος has the same double meaning of *Tumor*, and *Uncus*. I see in the same column BAESG, "The ring of a wheel," which means the *Bending*, object;—BAIC, "A Burden, or load," the *Swelling out* object, and BAIC, "An outcry, or scream," where we have the idea of *Commotion*, under the application of Noise. I have supposed, that BEAT, BAEZW, &c. belong to the action of PATting, or PASHing about PUDGE matter, which bring us to PATER, as 'The Rain PATTERS,' and hence we see, how the idea of Noise may be attached to PUDGE Matter, *Mud*, &c. The succeeding terms to BAIC are BAID, "Briskness, liveliness, BAIZ, "A challenging, daring, or adventuring," and BAIS, "Flats, or shallows; "a ford;" which latter word brings us again to the PUDGE Spot, or Matter, and which is accompanied by terms relating to *Commotion*, an idea derived, as I suppose, from that species of Matter. We see how the form BAGLU coincides with the Teutonic BUCKLE, &c. and Wachter has justly referred the term BAGAUDE, which he explains by "Colluvies "quondam rusticorum seditiosorum, in Gallia," to BAGAD, "Turba, "turma, grex, voce apud Cambros, et Armoricos adhuc residuâ." The preceding term in Wachter to BAGAude is BAG, Contentio, BAGEN, Contendere, PAGA, (Gloss.) where we have the idea of BEATING, &c. Wachter refers this term to MACHE, (Μαχην,) which under one point of view is just. The forms BG, and MG, &c. must be often considered as directly coinciding with each other, and this perhaps is one of the

instances. He very justly observes, “*Labiales permutari, quid magis “obvium?”*” and yet to what little use has this illustrious Etymologist applied so indisputable, so palpable, and so important a truth, without which all his labours have almost been in vain.

In examining the Galic and Irish terms belonging to the Welsh BAC, BAGYL, &c. denoting a *Hook*, *Crook*, &c. we shall find them accompanied with certain words, which unequivocally establish my hypothesis. I find in Mr. Shaw’s Dictionary of these Dialects the following words, BAC, BACAL, BACADH, “A let, stop, hindrance, a prop, *Crook*, fulcrum,” BAC, BACAN, “A Hook, hinge of a door,” BACAM, BACAIGHAM, “To stop, “hinder, to make lame, or halt;”—BACAL, “An obstacle, hindrance;” BACAL, “A Slave, prisoner,” i. e. the confined person, BACHUL, “A Staff, “crosier, crook,” where we see, how the idea of the *Hindrance* is derived from that of the *Hooking* in instrument. The Latin BACULUM surely belongs to BACHUL, and however probable the conjecture may be, that BACULUM is to be referred to the idea of BEATING, or to BATUO, as the Etymologists suppose, yet if this Latin word directly belongs to the Celtic term; the idea of the *Staff* is that of a *Prop*, or *Support*, derived from the *Hook* form. I suppose, that the idea of the *Hook* is derived from the *Swelling out Form*, and thus we see, how the BAC in BACULUM, and BACCA convey the same idea. The Greek BAKTERIA, and BAKTEREIO, (Βακτηρία, Baculum, Βακτηρεω, Baculo nitor,) must be added to these terms. I see adjacent to the Greek words, BAKKARIS, (Βακκαρίς, Baccar, seu Baccaris, herba odorata,) BAKKANON, (Βακκανον, raphani seu Brassicæ semen,) and BAKELOS, (Βακηλος, Homo magnæ staturæ, sed excors, et effeminatus; Eunuchus, spado; mollis,) where the BAK in all these words has the same meaning of *Swelling out*, or *up*.

I perceive in Mr. Shaw’s Dictionary other words, belonging to our Element, which I shall take this occasion of examining; as BACK, “A “breach, violent attack, or Surprize,” BACHANTA, “Prating,” BACK, “Drunkenness,” BACHOIDE, “The Boss of a Shield,” BACHITNA, “Strife, “contention,” BAGANTA, “Warlike, corpulent, tight,” BAGARAM, “To “threaten,” BAICHAM, “To touch, strike,” where we see the idea of *Swelling out*, or *up*, *Commotion*, *Disturbance*, &c. We shall now under-

stand whence the names of BACCHUS, *os*, (Βακχος, Furore percitus, *Bacchus*, Deus vini,) and BACCHANTES are derived, and why the God under this name is at once a *Drunkard*, and a *Warrior*. The sense of BACHOIDE, and BAGANTA, the Boss, *Corpulent* connects these terms, with the race of words, which I have before produced relating to the *Swelling out* form. The sense, which this latter word bears of *Tight*, and that of another term BAGH, “A Promise, tie, bond,” either belongs directly to BAC, the Hook, what *Hooks* in, or *Ties*, or to the general sense, as we see it in *compact*, derived from the PUDGE matter, in a made up, *Consistent Mass*. I perceive moreover among these words BACH, Loving, BAIGH, “Love, kindness, friendship,” which idea seems remote from the senses, which I am here unfolding. I must leave the Celtic Scholars to determine the precise turn of meaning, by which the sense of Love, &c. is connected with the words before us, but that it is attached by some process with the fundamental notion supposed in my hypothesis, will be evident from an Article in Mr. Shaw’s Dictionary, “BAGH, BADH, Kindness, an *Estuary*,” where we actually see the idea of BOG, or PUDGE matter. The sense of *Kindness*, *Love*, is probably taken from the idea of *Soft* matter,—*Swelling out*, with desire, affection, &c. The term, from which *Estuary* is derived, the Latin *Æstus*, means in one of its numerous senses *Love*, as it signifies “Any distemper of the mind, and the sway of unruly passion;” and if this term should be well examined, we should at once see, what various senses, such indeed as are exhibited in the words before us, may be attached to the idea of PUDGE watery matter in Commotion. But the term BAD actually signifies “A Bunch, BUSH, cluster, tuft,” where we directly see the idea of *Swelling out*, and an adjacent term BAIDH, “A Wave,” shews us the species of matter, with which it is connected. Under the same form BAD, we have the sense of the BOAT, which denotes probably the Hollow, as in the PUDGE Spot, the PIT, BASIN, &c. &c. I perceive likewise BAIGHIN, a WAGGON, and I shew in another place, that WAGGON, &c. belongs to WAG, as denoting unsteady motion, and that it is attached to *Wæg*, (Sax.) Unda, BOG, &c.—BACHALLAM, “To clip round, to trim,” the precise idea of which I do not understand, BACHLA, “A Cup, chalice,” belonging to *Poculum*,—BACK-

lach, Full of curls, where we have the *Swelling out* substances, and *Bacala*, A BAKE-HOUSE, where BAC, BAKE relate to the *Swelling Lump*.

There is however another form in the Celtic Dialects for terms, denoting *Bending in*, a *Hook*, &c. which decide on the truth of my Hypothesis, almost without a possibility of doubting on the subject. These words are *Bocan*, "A *Hook*, or *Crook*," *Bocanach*, "*Hooked*, "*Bent*." *Bocanam*, "To *Bend*, make *crooked*," *Bogha*, A *Bow*, *Bogham*, "To *bend* like a *Bow*," which are accompanied by the following terms in the same page of Mr. Shaw's Dictionary, *Boc*, "*Deceit*, *fraud*; a *blow*, *stroke*, *Box*,"—*Boc*, "A *He-goat*, a *BUCK*," where let us note the kindred term *BUCK*, and remember its parallels produced by the Etymologists, *Bucca*, (Sax.) *Bock*, (Belg. and Germ.) *Bouc*, *Biche*, (Fr.) *BEKE*, (Βηκη,) &c. who have justly referred us to terms for *Striking*, *Bocken*, *Buquer*, (Germ. Fr.) *Tundere*, and here let us note the French *BICHE*, the *Female*, to which the Etymologists have referred the *Female Dog*, *BITCH*, (Eng.) *Bicce*, *Bicc*, (Sax.) &c.—*Bocaide*, "The *knobs* in a *shield*, a *Boss*," *Bocam*, "To *Swell*; to *skip* "as a *deer*," which might lead us to consider, whether the *Boc*, the *BUCK*, is taken from its *Striking*, or its *Skipping* quality, *Bocar*, *Cowdung*, *Bochan*, a *Cottage*, *Bocum*, A *Covering*, *Boghtain*, "A *building*, "*roof*, or *vault*," *Bochna*, "The *Sea*, a *narrow sea*, *mouth* of a *River*," *BOCHT*, "A *breach*, *fire*."—*BOCHT*, "Reaping, cutting down," *BOCHdam*, "To *impoverish*," *BOCHD*, "Poor, *needy*," *Bosca*, "A *Coffer*, *Box*," *Bocoide*, "Studds, *Bosses*;"—*Bocnthonn*, "A *Swelling surge*;"—*Boc*, "Soft, *penetrable*," *Bogadh*, *Tenderness*, *Bogan*, "An *egg* in *embryo*;" *Bocan*, "A *Hobgoblin*, *sprite*;"—*BOGALEO*, A *Bumpkin*;—*Bogam*, "To *move*, put in *motion*, to *WAG*, to *Wave*," and lastly the word, containing the idea, to which all these terms belong, *BOGach*, *BOGlach*, "A *Marsh*, *Moor*, *BOG*, *Swamp*." It cannot be doubted, that all these terms belong to each other, and to the *Bog*, whatever may be the precise idea, by which they are connected. Yet we unequivocally see, that the idea of *Swelling up* is the prevailing notion, and that I am right in my conjecture, when I refer *Box*, the *Blow*, and the *covering*, *Boss*, &c. &c. to the *Bog*. The term *BOCHD*, *Poor*, is the *Vile personage*, under some

idea annexed to *Dirt*; and I see in the next leaf of Mr. Shaw's Dictionary, another term Bos, "Certain, abject, mean, low," which brings us to BASE, &c. directly adjacent to which term I find BOSD, BOASTING, Bosan, A Purse, Bos, a PALM, Hand, Bossag, "A Slap on the face," Bosbhualadh, "Clapping of hands," in all which terms, according to my hypothesis, we see the same fundamental idea of Soft PUDGE, or PASH matter, as of an object in a PASH state, PASH'd down, aBASE'd;—of an object PASHing, PUSHing, or Swelling up, and of PASHing at, about, Striking, &c. Let us mark *Slap* and *Clap*, which I shall shew to belong to *Slip*, *Slop* matter, for the same reason. In considering the Celtic BOCHD, let us remember the Greek *Ptochos*, (Πτωχος,) quasi *Potochos*, or POTCH-os. The term BOCHT, Reaping, cutting down, may belong to the instrument, the *Hook*, or to the term of *Commotion* and *Violence*, denoting the *Breach*. I have before produced BACHALLAM, "To clip round, to trim," which may belong to this term for *Reaping*.—In the same leaf of Mr. Shaw, from which most of the above words are taken, I see BOIGH, "A Teat," BOIGE, Softness, BOGUN, BACON, BOGURAM, To threaten, BOIDEACHAN, A BODKIN, and BOIDHLIA, A PUDDLE, on which words the Celtic Scholars will decide, BOID, A VOW, and BOIDH, "Neat, trim, spruce," BODOG, "Rage, anger, fury, a yearling calf," BODACH, "A Rustic, old man, an English print."—BOD, "A Tail, a man-yard."

I likewise perceive on the same spot the terms BODAR, BODHAR, Deaf, BODAR, or BOTHAR, "A Lane, road, street;" from whence we shall learn, that our term BOTHER is not derived from *Both-ears*, but that it belongs to these Celtic terms, under the idea of *Commotion*, as of *Dirt*. That BOTHAR, belongs to this idea, under some process, will be manifest from the word adjacent to it in Mr. Shaw's Dictionary,—BOTHACH, "A fen, a Bog." In Welsh the parallel term, denoting *Deaf*, is BYDDAR, or BYZZAR, under which term the Welsh Lexicographers have produced the Irish term, just exhibited, the Armoric BEUZAR, and the Cornish *Bythak*. The term in Mr. Owen's Dictionary, preceding the Welsh term BYZAR, is BYZAIR, "An ambuscade, an army for scouting." I have already shewn, that the BUSH, from which *amBuscade* is derived, means the PUDGING out object. I see likewise BRZ, "A Tye, a keeping together,"

BYZAGYL, “A snare,” &c. which belong to the terms, before produced, denoting the *Hook*, &c. I see likewise BYZIN, “A snare; a scouting party; or a party for an *Ambuscade*, or secret enterprize; now, a band, or troop, drawn in array; an army.” It might here seem, as if the idea of a Scouting, or Ambuscade army was derived from that of a *Snare*, which may be the case. Yet the fundamental idea still remains the same. The sense of a *Snare*, or that, which *Binds*, and the *Band*, Heap, or Troop of Soldiers, equally belong to the idea of *Bind*, the true sense of which appears in the phrase ‘*Binding Clay*.’ Such I imagine is the original idea, attached to these Welsh words, whatever may be the process in a particular case of one sense passing into another.

Let us mark the explanatory term *Troop*, which belongs to *Turba*, *Turbo*, *Turbidus*, and the *Turf* for a similar reason. Robert Ainsworth explains *Turbidus* in the first sense by *Muddy*. Thus then BYZIN, and BYZAIR belong to BYZAR, and BYZARU, “To deafen; to stun; to be ‘stunned,’” just as *Turba* belongs to *Turbo*, which might have been explained by “To Disturb, To stun, To BOTHER,” &c. Lhuyd gives us, among the terms for *Turbo*, the verb, the Irish BUADHRIM, and for *Turpis* the Welsh BYDYR. Mr. Shaw explains BUADHRIM by “To vex, ‘Disturb, tempt.’” Mr. Owen explains the Welsh BUDYR by “Dirty; ‘unclean; nasty; vile; mean,’” and BUDRAU, BUDRAW by “To pollute, ‘or defile;—To make dirty, or to soil.’” Among the terms, relating to *Commotion*, *Disturbance*, &c. as connected with *Dirt* in *Agitation*, under the form PDR, &c. are the following POTHER, or PUDDER, (Eng.) “Let ‘the great gods, That keep this dreadful POTHER o’er our heads, Find ‘out their enemies now.’”—FOTHERAM, (Vulg. Eng.) another form of BOTHERAM;—POUSSIÈRE, (Fr.)—FOUDRE, FOUDROYER, (Fr.) To Thunder, &c. ‘To BATTER, or Beat down with warlike instruments, To ruin, ‘to overthrow, to destroy:’—sPUTTER, sPATTER, &c. PATTER, BATTER, &c. (Eng.) PUDARIZO, PODARIZO, (Πυδαρίζω, Ποδαρίζω, Salio, Calcitro,) sFODROS, (Σφοδρος, Vehemens, acer, acerbus, alacer, violentus, pertinax,) &c. &c. The term *Powder*, *Poudre* is supposed to belong to *Pulvis*; and *Foudre* to be quasi *Fouldre*, and if this be so, they belong to the form PL, and not to the form PD. The words, which I see in the same

column of my French Dictionary, are the terms of *Commotion*, FOUET, FOUETTER, "To Whip, flog," &c. FOUGUE, Fury, &c. FUGON, "The Kitchen in a Ship," belonging to *Focus*; FUGERE, the Fern, which does not come from *Filix*, but means the BUSHY object, and FUGADE, a sort of mine, which means the LOW PUDGE spot, or *Hollow*. I cannot leave these words under the form BDR, denoting *Confusion*, &c. without producing another term of the same kind, the Spanish BODRIO, which means, says my Lexicographer, "Any *Hodge-Podge* ill dressed, any medley of broken meat." I find as adjacent terms in my Spanish Dictionary BODIGO, "A small loaf," &c. BODOQUE, "Pellet, a small ball of *Clay* shot from a cross bow," where we see the swelling mass of PUDGY matter, as likewise BOCHA, "Bowl, a round wooden mass rolled along the ground in a game of bowls, Fold, or double in Clothes, where they do not sit well, but purse up," Bocaran, "Fine sort of BUCKRAM," BOCEL, "Brim, the upper edge of a vessel;"—BOCAL, "Pitcher, an earthen vessel filled with a narrow mouth," BOCA the mouth, where all these words convey the same idea of *Swelling out*. I see likewise BOGA, the act of rowing, which means the act of BOGGING about, if I may so say, or PASHING about BOG, PASH, or Watery Matter. In Galic FOTHAM means "A great noise, rustling;" the origin of which will be fully manifest from a word in the same column of Mr. Shaw's Dictionary, FOTHACH, "A lake, Pond." This, I imagine, is the term intended in the Poems of Ossian, where it is applied with great force to the emotions of Malvina, when she hears the voice of her departed lover in her dreams, "Tha FATHRUM mo chleibh go ard," which Mr. Shaw in his Grammar translates by "I feel the *fluttering* of my soul." Mr. Shaw has not FATHRUM in his Dictionary; though I imagine, that it is only another form of FOTHAM. In the Copy of Ossian published by the Highland Society, it is *Forum*, which is translated by *Streptitus*. (Vol. I. p. 210.) This word does not appear in Mr. Shaw's Dictionary, and it is perhaps an error of the press.

Some Lexicographers represent the Welsh BYZIN by BYDDIN, and this form brings us to the parallel Irish word, BUIDHEAN, which Mr. Shaw explains by "A Troop, company," and again he explains FEADHAIN

by “A band, troop, company.” These words under the form FDN, &c. will bring us to the Greek ΠΙΤΑΝΑ, (Πιτανα, Turma, cohorts,) which is surrounded by terms, which conduct us to the Spot, from which I suppose these words to be derived, as ΠΙΤΥΡΟΝ, (Πιτυρον, Furfur, capitis sordes, porrigo,) where we see the idea of Filth, under the form PTR, ΠΙΣΣΑ, ΠΙΤΥΣ, (Πισσα, Piss, and Πιτυς,) where we have PUDDY matter, and the tree producing it, ΠΙΣΟΣ, (Πισος, locus humidus et irriguus,) where we directly see the PUDDY spot,—ΠΙΣΤΕΥΟ, (Πιστευω, Credo, Fido,) which I shall shew to belong to FIGO, under the idea of Fixing, PUDGING, or Sticking in.—ΠΙΤΥΛΟΣ, (Πιτυλος, Sonus seu strepitus, qualis præsertim aquæ remò percussæ,) where we have the PASHING noise against PUDDY Matter:—ΠΙΤΝΑΟ, and ΠΙΤΝΕΟ, (Πιτναω, Expando, extendo, Concutio, projicio, Πιτνεω, Cado, Labor,) which are justly referred to the term ΠΙΠΤΟ, (Πιπτω, Cado, ruo, Labor,) which I consider to be quasi ΠΙΤΟ, as in the PES of cPESON, (Επεσον.) In the interpretation Labor, we have the true sense of the word, which I conceive to be that of *Slipping* upon PUDDY matter. I shall shew, that Labor belongs to sLip, and Slip, brings us at once to sLOP, Slap, Slime, &c. I see likewise ΠΙΤΥΝΗ, (Πιτυνη, Vimen,) or rather as some have it, ΠΥΤΙΝΗ, (Πυτινη,) which the Tarentines, say they, call BUTINE, (Βυτινη.) If it relates to the Vine, or something of that nature, the Withy, or to a Flask platted round with *Withies*, &c. it may be taken from the idea of the Binding, and thus it will agree with ΠΙΤΑΝΗ, (Πιτανη, Turma,) which signifies a Band, or Company. I see too ΠΙΤΤΑΚΙΟΝ, (Πιττακιον, Index, vel Titulus Pice illitus,) which may be derived from PITCH smear’d over, as is probable. Martinius has produced the term ΠΙΤΑΝΑ from the Glossaries, which is supposed to mean the same as, or to be put for ΠΙΤΝΙΤΑ, where we have the more original idea. The learned reader will see under the term ΠΙΤΑΝΑΤΕΣ, Πιτανατης in Hesychius, the same idea of a Troop, or Band of Soldiers, &c. Πιτανατης Στρατος, ο των Ελληνων, ητοι απο μερους, η δια τον Μενελαον, ος ην Πιτανατης, ου χαριν εστρατευσαν. εστι δε η Πιτανη, φυλη, &c. &c. In Spanish BOTANA is “A plug, or stopple “used to stop up bung holes.—Cataplasm, or Plaister, put on a wound “to heal it,” &c.

I find various words in Spanish under the form *BOT*, all conveying the same idea of *Swelling out*, *Bulging*, or *Pushing out*, *BOTE*, “*Gallipot*, “&c. *Toilet*, *Box*,” &c. and the same term means a “*Thrust with a pike, lance, or spear*,” to which belongs the verb *BOTAR*, “*To cast, to throw, to fling, to launch. To vow, to make vows*,” where the sense of the *POT*, and a *Thrust*, or *PUSH* belongs to each other, as *PUSH* is applied to the *Swelling out* sore, that which *PUSHES* up or out, and to the action of *PUSHING* at an object. Let us note here the sense of *Vow*, and remember the Latin *VOTUM*, which might be derived from this idea; though it is not easy to form an opinion on that point.—*BOTA*, a “*BUTT, or pipe with hoops, BOOT*,” &c. and *BOTELLA*, *BOTTLE*, &c. *BOTIN*, *BUSKIN*, and *BOOTY* taken by soldiers, &c. from whence we shall see, that *BOOTY* and its parallels, *Butin*, *Butino*, (Fr. Ital.) *Buet*, (Belg.) *Bente*, (Germ. &c.) belong to the idea of the *Swelling up* Heap.—*BORO*, *Blunt*, round at the point:—*BORO*, “*Large gut filled with butter*,” &c.—*BOTON*, “*BUTTON, BUD, or gem, Put forth by vines and trees in the spring*,” where we observe in the expression *PUT forth*, or as he might have said *PUSHED forth*, how *BOT* may relate to the *Thrust*, or *PUSH*, and likewise to a *POT*, *Box*, &c. I perceive likewise adjacent to these words the term *Box*, denoting a “*Box Tree*,” and “*the act of doubling a point, or headland*,” where we see in the expression *Doubling*, how this latter sense may belong to the *Swelling*, or *BUSHY Box-tree*;—*Bozo*, “*Down, soft and tender hair, growing about the lips and chins of young men*,” where we have the idea of the *PUDGY Soft stuff*, and in another sense it means “*A Head-stall, &c. to which belongs BOZAL, Muzzle, a sort of bag made of bassweed*,” &c. where we see the same idea of the *Swelling stuff*, encumbering, or *PUDGING* up the head. I shall shew that *Muzzle* belongs to *Muddle*, for a similar reason; and *Bozas Stoppers*, &c. what *Stops*, or *Stuffs* up. I observe too *BOYA*, which I conceive to be quasi *BOJA*, signifying “*Butcher; Hangman, public executioner. BUOY, a barrel, block, or piece of cork, fastened to an anchor, to serve as a signal for sailors*.” We cannot doubt, that *BuoY*, *Boyé*, (Fr.) means that, which *Swells*, or *Rises up*.

On the term *BUTCHER* and its parallels, *Bucher*, *Beccaaro*, *Becajo*,

(Fr. Ital.) there is some difficulty, and it has been derived from *Bucca*, *Bouche*, *Bouc*, &c. The exact sense of BUTCHER, BUCHER, seems to be that of the person, who PASHes, or Knocks to pieces in a coarse manner. Hence BOUCHER means in French "A BUTCHER. An unskilful surgeon. "A bad barber. A bad carver of meat," and this idea of the word will shew us, how it agrees with the verb BOUCHER, which means "To "PUDGE up," as will be evident from the explanation of my Lexicographer, who interprets BOUCHER, by "To stop a hole, &c. To "block up a passage. To stop up a window. To cork a bottle. To "Bung a vessel." We may conceive, that BOUCHER, To Bung a vessel belongs to BOUCHER, the BUTCHER, as Bung belongs to Bang. The French terms adjacent to these words all convey the same fundamental idea, as BOUCHON, A Cork, stopple, bundle, &c. BOUCLE, A BUCKLE, a Curl of hair, BOUCLIER, a BUCKLER, BOUDER, To POUT, i. e. To swell out, BOUDIN, PUDDING, BOUDIN, a small closet, to which one retires, which means the little Box, as it were; BOUCAN, "A Bawdy house;— "A Hut where the Americans dry and smoke their flesh in," where we have the same idea of the little Swelling out Box, Shed from which term may be derived the BOUCANIER. "One who dries fish or flesh, "after the manner of the Americans, A BUCCANEER," though on this there is some doubt.—BOUC, the BUCK, the PUSHING out animal.—BOUGE, "A small room adjoining to a larger one; a dirty house or room; the "middle of a Cask," the PUDGING out, or PUDGY, dirty spot, and BOUGIE, "A wax candle," the PUDGY substance, BOUGRAN, BUCKRAM;—BOSSE, A Bunch;—BOUCHE, the mouth, and lastly BOTTE, A BOOT, BUTT, BOTTLE, and "A lump of Earth, or snow at one's foot," where we come to the genuine idea. Adjacent to all these terms I find BOUE, Clay, Mud, where we have the original idea, however it may be related to these words. I suppose, that BECCARO, or BECAJO, the BUTCHER, relates to the idea of PASHING to pieces; and we accordingly find, that the terms connected with these Italian words relate to this idea of *Striking*, *Knocking*, *Pushing*, *Sticking*, as BECCARE, To PECK, in French BEQUETER, BECCO, in French BEC, the bill of a bird, from which the BECCACIA, and BECCACINO, with the parallels Becasse, Becassin, the Woodcock and the Snipe

are derived, BECCO, BOUC, (Fr.) A He-goat, BECCA morti, A Grave maker, BECCAstrino, in French BECHE, BECHER, A Mattock, A Spade and To Dig, where we are brought to the true idea of PUSHING into the Ground, or PUDGE. I find likewise BECCHETTO, a Band, where we have the Swelling lump, or *Bundle*.—That my hypothesis respecting the origin of the French BOUCAN, the Bawdy House, and the Hut is just, will be manifest from considering the parallel Celtic term, BOCHAN, A Cottage, BOCAN, “A covering, cottage,” which are directly adjacent in Mr. Shaw’s Dictionary to BOGACH, A BOG.—The French Scholars will now see, how BECHER, “To Break up the Ground with the Spade,” connects itself with BOUCHER, the Breaker up of an animal, where let us note *Break*, which was an ancient term for Carving; and how BECHER, To Stir up the PUDGE; or to PUDGE up, about, belongs to BOUCHER, the verb, To Stop or PUDGE up.—On the origin of BOUCAN, the Cottage, we have no doubt, but on that of the BOUCANIER there is some difficulty. When we learn that VICKING-UR means in Islandic, a Pirate, the Person, who lurks in VIKS, or Creeks of the Sea, we should imagine, that BOUCAN-Jier belongs to it. The VIK is the *Hollow Watery PUDGE Spot*, or PIT.

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TERMS, which relate to the *Belly*, the *Bulk* of the *Frame*, &c.
as BAUCH, (Germ.) &c. &c.

We have seen in the course of these discussions, that the German BAUCH, the Belly, has been produced on many occasions, among terms denoting the Swelling out object.—I shall here exhibit a brief detail of the words in various Languages, which relate to this part of the frame; as BAUCH itself with the parallel terms, *Buch*, *Buh*, (Franc.) *Buick*, (Belg.) *Bunk*, (Swed.) &c. produced by Wachter, who condemns the derivation of some from *Paku*, (Παχυ,) and *Vacuus*; which are two kindred terms; though he sees, that it may belong to Bügen, Arcuari,

and to the names for *Hollows*, such as *Bac*, Linter, alveus, &c. *Buc*, Lagna, *Becher*, Crater, *Becken*, Pelvis, *Pokal*, *Poculum*, &c. just as *Alvus*, and *Alveus* signify Venter, and Vas cavum. At this point the collection of Wachter terminates. Let us mark, how *Alvus*, the Hollow Channel, illustrates my hypothesis, that these words *Bugen*, *BAUCH*, &c. ultimately belong to the Sinking in *PUDGE* Spot, the Hollow of the *PIT*, &c. &c. *BOWKE*, *BOWKIE*, (Old English, as in Rowley, "As ynn " the *BOWKE* nete alleyn cann bee donne, Syke ynn the weal of kynde " all thynges are partes of onne." Tourn. 19. 20.—"Theie yeave mee " lyffe, and dyd mie *BOWKIE* kepe.")—*BOUK*, *BUK*, (Scotch) which Dr. Jamieson explains by "The trunk of the body, as distinguished from " the head, or extremity,—The whole Body of Man, or carcase of a beast.— " Size, stature," *BOUKTI*, "Bulk, the largeness of a thing." Gl. Lancash. &c. which he has justly referred to *Bauch*, (Germ.) *Beuck*, (Tent. "Truncus corporis," *Buce*, *Bug*, (Sax. Dan.) and he records likewise the Galic *BODHAIC*, the *Body*. To these terms we must add the English *BODY*, *Bodige*, (Sax.) Truncus corporis; and the term *BUST*, (Eng.) *Buste*, *Busto*, (Ital.) with *BUSK*, (Eng.) the piece of Whalebone, &c. applied to that part of the frame, *Buse*, *Busc*, &c. (Fr.) The term *BODY* in Skinner is the next term to *Bog*. The succeeding words in Dr. Jamieson to *BOUK* are the verb "To *BOUK*, To Bulk," and the adjectives *BOUKIT*, *BOWKSUM*, *BOUKY*, Large, bulky. The next word is *BOUKE*, "A Solitude," which he does not refer to these terms, but to *BUCE*, (Sax.) Recessus, "a solitary and secret place." The Saxon *BUCE* means that which belongs to the *Hole*, or *Hollow*, *Swelling* out, able to contain, &c. "Secessus, venter, alvus, uterus, lagna," I have before observed, that *BOKE*, in the Provincial Dialects, Norfolk, &c. means *Bulk*, ('There will be a great *BOKE* of straw, and little grain.') In Rowley the *BAWSIN* Elephant, *Giant*, &c. means the *Bulky* creatures.—In Shakespeare "Bisson, or BEESOME conspectuities," (*Coriol.* ii. 1.) mean *Thickened* Sights, and again in *Bisson Rheum*, we see the precise idea of *PUDGY* matter. Dr. Johnson observes on the former passage, "Bisson," (blind) in the old copies *BEESOME*, restored by Mr. Theobald. Both forms are equally right, as in *Bottom*, *Boden*, &c.—*Buzzo*, *Buzzone*,

(Ital.) the Belly, Big bellied.—BES, (Ir.) “The Belly,” and it means likewise, as Mr. Shaw explains it, “Art, trade,” which must have the same fundamental notion, whatever may be the intermediate link, by which these senses are connected. In the same opening of Mr. Shaw’s Dictionary, I see BIACH, “Membrum virile.”—POTEN, (Welsh.) “What bulges out; a *Paunch*; a PUDDING,” and under the same form PTN, I see POTHAN, “A round Boss, bump, or bunch, a cub.”—POTHON. “A round Lump, or Boss; a cub, a whelp.” Under another form of PTN, we have PITAN in Welsh, “A Teat, a nipple.” We have seen in Irish, that under the form BG, BOIGH means a *Teat*, and BOIGHE, Softness, belonging to BOG, Soft, and BOGACH, the BOG. Mr. Grose has BEGGE, an Essex word for “A *Pap*, or *Teat*,” which some call the BAG, that is, the BIG Swelling out object. In French BEDAME is the *Belly*; the next words to which are BEDEAU, the BEADLE, or Mace-Bearer, the BEATER, or Lumper, if I may so say, where we can scarcely separate the form of the instrument, the *Club*, or *Lump* from the action of *Lumping*, and BEDON, the “FAT, *Thick* man,” where we see the idea of the *Swelling out* object. Some of the Welsh Lexicographers under POTEN, the Belly, remind us of the Hebrew בֶּטֶן BTN, which as Mr. Parkhurst observes, “occurs not as a verb in Hebrew, but in Chaldee “and Syriac, denotes *To conceive in the Belly, or Womb*; and in Arabic “*To hide, or be hid*.—As a noun, *the Belly* of an animal, male or female.” He produces likewise, as a derivative, our English term BATTEN, “make Fat, or great bellied.” I shew in another place, that BAT, BATTEN, FAT, FEED, &c. all belong to the idea of PUDGING out. In Chaldee and in Arabic the Element BTN likewise signifies the Belly. Mr. Richardson explains بطن BETYN, by “The Belly, the Paunch,” and it likewise signifies “Whatever is contained in the Belly, as a Fœtus.” The term likewise means *Low Ground*, which brings us to the Spot, supposed in my hypothesis, and to such terms as *Bottom*, BODEN, &c. An adjacent work is بطين BETYN, which Mr. Richardson explains, by “Large, prominent, gore bellied.—BUTAIN, A little Belly. The second mansion of the Moon, “distinguished by three small stars in the *Belly* of Aries.” In Sanscrit BAGA is the BELLY, and I find in different writers the terms PATE, PAIT,

and PASH, which latter word is interpreted by "The Sides of the Belly," to which is given as a parallel term in some Dialects *Bogol*. (*Lebediff's Gram.* p. 70.) I shall have occasion to produce some of these words for the Belly in another place, and to contrast them with terms, which pass into a different turn of meaning.

TERMS, denoting *Children*, or young persons, animals, &c. connected with the idea of the *Lumpy Swelling out* form.

The Welsh term POTHON means, as we have seen, "A Round Lump, " or Boss;" but it likewise signifies "A Cub, a Whelp," and Posned denotes, "A round Body, or that *Swells out*; a *Squat* figure, A Small pan, skillet, or Porringer; a *Small* saucepan," &c. &c. Among the terms in Welsh under the form *Pwt*, I find *Pwt*, "Any *short* thing," *Pwtan*, "A *Squat* female," *Pwtyn*, "A *short* round Body,—*Pwtyn o zyn*, "A short squab of a Man." There is a verb likewise belonging to these terms, *Pwtiaw*, "To BUTT, to thrust against, to POKE." We cannot but perceive here, how the idea of the PUDGY Lump, PUSHING, or *Swelling out*, which under one mode of conceiving this species of Matter supplies us with terms, expressing objects of an enlarged size, suggests likewise, under another view, that species of *Lumpy* form, which belongs to *Little* objects, as the *Little* round *Lumpy* figure, the *Little* object, of a *Squat*, *Squab* nature, as we express it. In the explanatory terms *Squat*, *Squab*, which have been justly selected by the Lexicographer, as most appropriate to his purpose, we may still see the idea of PUDGY matter. The term *Squat* belongs to *Squash*, &c. and in *Squab*, which I shall shew to belong to *Swamp*, &c. the idea is most evident. We see in the above examples, how our Elementary Character PT is applied to the *Human* form in a *Little*, *Lumpy* State; and hence, as I imagine, are derived the terms under our Element, which express *Children*, as likewise those terms, which denote what is *Small*, *Minute*, &c. Among

the terms for *Children*, we must class the following, *BACgen*, (Welsh,) which Mr. Owen derives from *BAC* and *Cen*, “A Boy; a child,” *BACgenes*, (Welsh,) “A young girl;” and in the same page of Mr. Owen’s Dictionary, where these words occur, we have *BAC*, “*Little, Small*,” “*Da’ ngeneth Vaci*, That’s my good *Little* girl,” and *BAC*, “A *Hook*,” &c. which I have shewn to be derived from the idea of *Swelling out*, in a *Bowing* or *Bending* form, as in *BACU*, To *Hook*, &c.—To *Bend*;—*BACES*, “A term of endearment; a Pretty *Little* Woman,” &c. &c. The term *BAC* comes to its due sense, when it is joined with a term before produced *Posned*, “A round Body, or that swells out, a squat figure,” as in the phrase “Oy *Posned*, *BAC*, O the *Little* Squab,” as Mr. Owen translates it.—*BEG*, or *BEAG*, (Irish,) “*Little, Small*,” *BEAGAN*, “A ‘little, few.’” That these terms are connected with the idea of *Swelling out* will be manifest from the following words, adjacent to the latter of these terms, *BEAChtamhuil*, “Circular, *Roundish*,” *BEAChtam*, “To ‘compass, embrace, criticize,” *BEACht*, “A Multitude, a Ring,” &c. I must leave the Celtic Scholars to adjust other senses, belonging to the adjacent words, under this fundamental notion.—I see among these terms *BEAC*, *BEACHAN*, the *Bee*, which might mean the *Little Roundish*, Thick form. The term next to these, *BEACAN*, means A *Mushroom*, where we unequivocally see the *Swelling out* form. There is some difficulty in the name of the *Bee*, which in other Languages appears under the simple form *B*^a, as in *Bee*, (Eng.) *Bü*, (Dan. and Isl.) *Bie*, (Belg.) *Beo*, (Sax.) and again under the forms *B* } *C*, and *N*, *L*, as *BEACHAN*, *aPis*, (Lat.) &c. *Biene*, (Germ.) *aBeille*, (Fr.) &c. where we cannot doubt, I think, that they all belong to each other.

Having now established the union of words, denoting the *Child*, and what is *Small* with those expressing the *Swelling Lump*, I shall first produce the terms, which signify the *Child*, *Girl*, *Young man*, *Woman*, &c. and I shall then produce the terms which signify, ‘What is *Small*, ‘*Little*,’ &c. We shall not wonder to see these terms, which are thus connected with the idea of the *Swelling Lump*, attaching themselves likewise to objects, denoting the *Swelling out*, *Lumpy* figure of larger dimensions. I must here distinctly state, that these names for *Children*,

and young Men and Women, are inseparably involved with the terms, denoting the *Lumpy, Swelling out form*, when considered either as in a *Little, Small* state, or as of *Larger* dimensions, by whatever process it may have arisen, that their union has been effected. Among the terms denoting *Children, Boys, and Girls, Young Men and Women*, &c. are the following Βαχgen, (Welsh,) *Bigel, Potr*, (Armor.) *Paiste, Buachil*, (Ir.) produced by Lhuyd under *Puer*.—Bor, (Eng.) which according to my idea agrees in sense with the Buor of an Anchor, the *Swelling up* object.—PAIS, PAIDOS, (Παις, Παιδος, Puer,) which the Etymologists have recorded under *Boy*; to which they have added *Bou-Pais*, (Βουπαις, Puer, vel Adolescens grandis.) To PAIS, (Παις,) might belong emPAX, (Εμπαξ, Curator, Tutor, Educator, Εμπαζομαι, Curo, rationem habeo,) unless we suppose, that Εμπαζομαι is another form of Ασπαζομαι, as are the acknowledged terms PAIDEUO, (Παιδευω, Doceo, &c. &c.) PUSIO, PUTUS, (Lat.) A Boy, Minion, &c. Puceau, Pucelle, (Fr.) which belongs to the Element PC, and not to PL, as the French Etymologists suppose.—PATAUD, PATAUDE means a *Plump Boy and Girl*, where the relation to PATÉ, PASTE, i. e. PUDGE like matter, is unequivocal.—BADIS, or BADOS, (Gr.) A Son, (Βαδης, vel Βαδος, secundum MS, υιος, Hesych.) adjacent to which I find in Hesychius, Βαδας, Κιναιδος, ως Αμεριας.—PIGE, (Sax.) “Puellula, Dan. PIGE. Et inde forsan nostra *Pigsney*.” Skinner has referred PUG, the Ape, Devil, &c. “Vox blanditoria et “υποκοριστικη,” to this source. I have shewn, that PUG belongs to the same idea of the PUDGE Figure, whether as exciting Terror, Disgust, &c. or as a term of blandishment. Adjacent to PIGE in my Saxon Dictionary I see PIC-tyra, PIX fluida, PICUNG, “Stigma inustum, unde etiam, et “infamia, ignominia, opprobrium.—Figura, schema,” where we directly see the idea of PUDGE Matter, and of *Form, Shape*, belonging to the Plastic nature of that species of matter. Hence we unequivocally see, why PIGE signifies the *Girl, the Soft, Plump, PUDGE* form. An adjacent word to *Pigsney* in Skinner is PIG, where we again see the idea of the PUDGE animal, though the Etymologists refer it to PIGA, Puellula, under the idea of the “*Filia, vel Filius Porci, vel Suis*.” Hence, PICKSEY means a Fairy in Devonshire, the Little Pretty Being.—BEJ, or PEJ, بے in Persian

has various significations, which unequivocally decide on the truth of my hypothesis, as BECH, "A child, a Boy, a youth; a Servant, PUJ. Any "thing *Bumping* out, convex, globular," BEJ, Water, BUJ, the Cheek, "the ball of the Cheek, the external part of the cheek and mouth," belonging to BUCCA, &c. That the Arabic Language is faithful to the sense of the Element will be manifest from the term in the same column of Mr. Richardson's Dictionary, as BEJJ, Bursting, (a boil, or other sore.) "Swelling almost to bursting," &c. BUSUR, Pustules, Pimples, &c. BESnet, "Plain, equal, level and *Soft* ground, *Soft sand*, BUTTER," which brings us to the form of PEDON, (Πεδον,) BODEN, &c. In the same opening of this Dictionary I see the Persian PECHE پچه, "An Infant, "Boy, child, son. A lion's whelp, or the young of any animal," and PEHEGAN, پچهگان "Boys, children, infants. The young of any animal," which is precisely the same combination, as the Welsh BACgen, "A Boy, "a child." Again in Persian پس Piser, or PUSER is "A son, a Boy, "a youth," the preceding word in Mr. Richardson's Dictionary is the Arabic term under the same form BESR, which means, "A young man, "a youth," and the same term likewise means, "Unripe dates full grown, "and beginning to ripen," that is, the *Swelling out* Fruit. In the same opening of this writer's Dictionary, I see PEST, "Humble, Depressed, "Low," &c. and PISTER, "A Bed, matrass, bolster, pillow, cushion," which have been derived, as I imagine, from the Low PUDGY Spot. The term PESTAN پستان likewise means The most humble, and the *Breast*, 'the Nipple;' the preceding term to which is BUSITAN, or BUSTAN, a "Breast, Nipple, and a Garden for flowers, or herbs," where we see the *Swelling out* object, connected with the *Ground*. These words for the nipple bring us to the parallel Welsh term PITAN, "A teat, nipple." The same term PESTan, signifies likewise, "A place abounding with, "PISTACHIO Nuts, the Pine-tree;" where the sense of the Pine-Tree brings us to the PIX, PITCH, or PUDGE, and the Pistacho, (Πιστακία, *Pistacia*, &c.) Nut is derived from the same source of the *Swelling out* substance. The next word to the Greek term in our ordinary Vocabularies is PISTA, or PISTRA, which occurs in the same column with PISOS, and PISSA, (Πιστα, Πιστρα, canalis, in quo adaquantur pecora, Πισος, Locus

humidus, Πισσα, *Pix*,) the PUDGY Spot, and Matter.—In Hebrew בחר BChR means a *Young Man*, but the same term is supposed to signify, “To look at, or behold with admiration, or approbation, ‘To choose,” &c. I shall not stop to examine the senses of this word, nor to adjust the precise idea, from which it denotes the *Young Man*; yet the Hebrew Scholar will, I trust, understand, that the fundamental notion is that of *Pushing*, or *Poking* up, out, forward, into, &c. and that the term בכר BKR is only another form of it, which Mr. Parkhurst actually explains by “*To be forward, precede, to come, or go before.*” This word בכר BKR is applied to *Young* animals, when it means, “The First born,” but we unequivocally see the original idea, when it relates to “*First-Fruits*, “*fruits first ripe*, i. e. before others of the same kind,”—“The first ripe *Fig*, the BOCORE, as it is still called in the Levant, nearly by its “Hebrew name,” where we actually see the idea of Soft, PUDGE matter, *Swelling out*, &c. Under another form we have בקר BKhR, where I add the *h* to the *K*, in order to distinguish it from the other terms, and this word means “To look, search, examine:—The Morning.—A Beeve,” which still conveys the idea, of *Pushing*, or *Poking* into, out, forth, &c. The name of the *Beeve* belongs to this idea, either as referring to the *Horns*, or the *Swelling out* Shape.—Under another form we have בשר BSR, which Mr. Parkhurst explains in one sense, by “To spread, to spread “out, spread abroad,” &c. which might be ‘To PASH out, about,’ &c. and in another sense, “Flesh, that *Soft* muscular substance, which is “spread over the bones.”—In Arabic بكر BKR, means “A maid, a virgin, “a girl.—The eldest first-born.—The Morning, &c.—Ripe dates, and “in general all fruits which ripen soon.” In the same opening of Mr. Richardson’s Dictionary, I see BEKER, Black cattle, (the bull, cow, ox,) &c. and I likewise perceive another term BUKAT بُكَات “A Place, part, “country, region, &c.—A Building, fabric, edifice, &c.—A low place, “in which *Water stagnates*,” where we come to the original idea of the BOGGY Spot, Matter, &c. The term بكر BKAR signifies “Unmarried,” in general. In the same opening of Mr. Parkhurst’s Lexicon with בחר BChR, I see בטא BTA, “To utter, or speak rashly, foolishly, or un- “advisedly, *Effutire*,” to which Mr. Parkhurst refers ΒΑΤΤΟΣ, (ΒΑΤΤΟΣ,)

BATTO*logēo*, (βαττολογεω,) which mean nothing but to PASH, or PUSH out, vile PUDGE stuff, as in the kindred Latin word F*ut*io;—בטח BTCh, “To hang close, cling, To trust, rely upon,” which means to be PUDGED, PUSH’d, Fixed in, or close to any thing, ‘To *Stick* to any thing,’ and in another sense it means “*Fruits, or Plants of the Pepo, or Melon kind,*” where we unequivocally see the idea of PUDGING out, and בטן BTN, before produced, the *Belly*, which again decides on the fundamental sense, belonging to these words.—בת in Hebrew, signifies a *Daughter, the Pupil of the Eye*, and it means likewise “A *House*, q. d. A Receptacle for man. “A den, or receptacle for Wild beasts,” where the original sense is a *Low Spot*, as the Ground, with the idea of the PUDGY matter, which is contained in such a spot, annexed to it, from whence the *Daughter* and the *Pupil of the Eye* are derived. The senses of a *Girl*, and the *Pupil* of an eye, about which we have heard so much, belong to the same word for no other reason, than that the fundamental idea refers to the *Soft Swelling* out Substance, as in *Pupilla*, &c. and that this property is common to both these objects, as in Κορη, (Pupa, Puella, Pupilla, nigrans pars oculi.) In Hebrew likewise בתולה BTULH signifies “A *Marriageable Virgin*,” to which Mr. Parkhurst has, I think, justly referred BATALOS, (βαταλος, Mulierosus, Effeminatus, Cinædus, Podex,) and to these words we must add the name of a youth, BATHYLLUS. In examining this Greek word in my Vocabulary, I cast my eye on BATTULE, (βαττυλη, Femina Nana,) which means the *Squat, Squabby Figure*. I observe likewise ΒΑΥΚΟΣ, (Βαυκος, Jucundus, delicatus,) ΒΑΥΖΟ, ΒΑΥΚΑΛΕΩ, (Βαυζω, Latro, Baubor, Βαυκαλεω, Sopio cantu, nutricum more,) where we have still something belonging to the *Child*. I see moreover ΒΑΤΤΟΣ, (Βαττος, Princeps Cyrenæorum, balbus et exili voce præditus,) and ΒΑΤΡΑΧΟΣ, (Βατραχος, Rana,) which may belong to the *PATTERING*, idle noise, or BATR may relate to WATER. In Arabic بتر BETUL signifies “A virgin averse to marriage and worldly concerns, from religious motives.” The term likewise signifies that, which PUSHES forth, or out, as “The *Shoot* of the palm, when ready to be planted by “itself; or a young *Shoot* already planted.” I see likewise in the same column of Mr. Richardson’s Dictionary BETI*let*, “A *shoot* from a palm,”

&c. and “Any joint, or member of the body, with the *Flesh* belonging to it, a *Fleshy* part;” the next term to which is BETILE, or PETILE, “The *wick* of a candle, the *Match* of a lamp.” In the next column I perceive the Persian BEJAL, “A prince, an aged man, a great Lord, “a powerful.—An old *corpulent*, and on that account, respectable man, “(the Eastern nations in general considering *corpulent* men, as the “peculiar favourites of God Almighty.) A *Fat* camel.” This term is adjacent to BECH, A Boy, and PUJ, “Any thing *bumping* out.”

We have seen in the Celtic Dialects, the terms BIGEL, and BUACHIL for *Puer*, and to the words, under this form, we must refer the English BACHELOR and its parallels BACCALAUREUS, *Bachelier*, *Bacalorio*, (Lat. Fr. Ital.) &c.—“A lover, and a *Lusty* BACHELERE,” which means ‘A *Lusty*, ‘*Stout* young man.’ We shall now understand, that these terms are not derived from *Baculum*, or from *Bacca*, and *Laurus*, or from *Bataille*, or *Bas Chevalier*, &c. General Vallancey has compared the Greek BAKELOS, (Βακηλος, homo magnæ staturæ, sed excors et effeminatus, Eunuchus, spado, Mollis,) another of these terms denoting a *Lump* of a Fellow, though under somewhat of a different turn of meaning, with the Irish BATHLAC, which Mr. Shaw places with *Balach*, A Clown. Here we may doubt, whether the form BTL, or BL, be the true one. But in BOGALEO, Bumpkin, we unequivocally see the true idea, which is manifest from its adjacent term BOG, Soft, &c. BOGLACH, A BOG: We see then, that the Greek BAKELOS, (Βακηλος,) has justly been interpreted by *Mollis*. We perceive in *Bumphin*, how the Clownish Fellow belongs to the *Bump*, or *Lump*. In Arabic باقى BAKEL, is the “Name of a stupid “ignorant man,” &c. who has given occasion to an Arabic proverb, “More stupid than BAKEL,” and in other senses it signifies (“*Ground*,” “producing herbs, shrubs, verdure,” where we are brought to the spot supposed in my hypothesis, “The cheeks and chin of a young man, when “just beginning to shew marks of puberty,” which relates, we see, to the *Young Man*, or BACHELOR. Let us note the term *Puberty*, relating to Youth, under the Element PB, which still belongs to the idea of Swelling, or *Puffing* out, *Pubesco*, “To *Bud*, grow turgid, or shoot “forth.” This is the perpetual metaphor, under which the form of youth

is represented. The *BECILLUS* in the Latin *imBECILLUS* belongs to this race of words, under the representation BCL, either as the Lusty Stout *BACHELOR*, in which sense *In*, or *Im* is privative, or as the *Lumpy*, Soft, Weak, Fellow, in which case *In* is intensive. The articles in the Grammar of General Vallancey next to the Greek *BAKELOS*, (*Βακηλος*), which he has compared with *Bathlac*, are *BASILEUS*, and *BASILE*, (*Βασιλευς*, Bex, *Βασιλη*, Regnum,) which he compares with the Irish *BASAL*, Judex, and *BASAL*, Superbia. I have already given the origin of these Greek words, which is probably just; yet they might have belonged to the idea of *Swelling out*. I ought to observe here, that *BASILIS*, among the Tarentines, is the term for *Venus*, which belongs to the *BETUL*, the young woman of the Arabs and Hebrews; and *BASILIDES* means likewise *Pudendum Muliebre*. (*Παρα Ταραντινοῖς δὲ καὶ ἡ Αφροδίτη, Βασιλὶς. Hesych. sub voce Βασιλινδα;—Βασιλίδες, Τα γυναικεῖα αἰδοῖα.*) We have terms, relating to the *Clown*, or *Country* man, under the form BGL, both in Greek and Latin, which seem to belong to the name for the *Ox*, or *Cow*, *Cattle*, &c. as *ΒΟΥΚΟΛΟΣ*, *BEKULOS*, (*Βουκολος*, *Bubulus*, *Βεκυλος*, *Pecuinus*, *Ovillus*), and in the Celtic Dialects *Bugail*, *Bygel*, (Welsh,) a Herdsman, *Buachail*, (Ir.) &c. from which words the term *Bucolics* is derived. The first part of these words may belong to the Animal, as it is conjectured; though the second part of the compound cannot be derived from *Kolon*, (*Κολον*, *Cibus*), if all these words belong to each other, but must be sought for in the Celtic Dialects. Mr. Owen supposes, that *Cail*, a Fold, is the second part of the compound in the Welsh words.—These terms however might belong to the general idea of the *Swelling out* form, and accordingly we find, that *BYGEL nos*, means “A Phantom, or Hobgoblin,” which has nothing to do with the Herdsman, but with the *BOGGLE Bo*, the Large frightful form. The Latins in attempting to introduce the *Bov* of *Bovis* into *Bubulus* have deformed the word, whatever be its origin. A term adjacent to *BEKULOS*, (*Βεκυλος*), in our Greek Dictionaries, is *BEKKOS*, (*Βεκκος*, *Panis*, *Stultus*, *Delirus*), where we have at once the *Lumpy*, or *PUDGY* Form, and Mind, &c. An adjacent term is *BEKKESILENOS*, (*Βεκκεσεληνος*, *Delirus*, *stupidus*, *Antiquus*, quasi ante *Βεκκον*, panem, et *Σεληνην*,

Lunam,) which might originally mean a person in a state of *Fatuity*, arising from the influence of the Moon, that is, a Lunatic. The term *Bougaïos*, (*Bouγαιος*, Convicium in hominem magnæ staturæ, et viribus stulte ferocem,) is again the *Lumpy* form. The *Bouagor*, (*Bouαγωρ*, Pastor, armenti ductor) is supposed to be derived from *Bous* and *Αγω*, and that may be the case; yet it may be attached to these terms. In Welsh *Buac* is “A Churl, Clown,” and in English we have *BEKKY*, for a simpleton, and *BOGEG*, is a cant term for an awkward fellow.

In Irish *POTH* is a Son, as General Vallancey observes, or a *Bachelor*, as Mr. Shaw explains it, and in the same column of Mr. Shaw’s Dictionary, where this word occurs, we have *Posam*, To Marry, *Posadh*, “Marriage, “Wedlock,” which surely belong to *POTH*, the Bachelor. We might imagine, that the English *sPOUSE* and the Latin *sPonsus* were attached to these terms; yet *Spondeo*, &c. seems to refer to the idea of the Bargain, or *Compact*, as in *Pango*, *pePigi*, *Pactum*, which is derived from *PUDGE* Matter, or a *Mass* of Matter, made up into a due consistency. To the Celtic *POTH*, belongs the Greek *PHOS*, *PHOT*, and *POsis*, (*Φως*, *Φωτος*, Vir, *Ποσις*, Maritus.) Whatever may be the precise idea, by which the Irish *POTH* is connected with *PUDGE* matter, it will be evident, that some connection exists, when we learn, that the adjacent word to it in Mr. Shaw’s Dictionary is *Potair*, a *POTTER*. I find in the same column with these terms *POSTA*, A Post, which is derived from the idea of being *PUT*, *PUDGED*, or Stuck up, *Postam*, To trample with the *FEET*, where we are again brought to the spot, supposed in my hypothesis, and *Potaim*, To drink, which I have supposed to be derived from the *PUDGY* Watery Ground. General Vallancey in his Specimen of an Irish Dictionary has the following observations, “*POTH*, *PUTH*, *PIUTHAR*, a Son, *dearth-* “*PIUTHAR*, a Sister, i. e. descended of the *Athair*; Zend *POTHRE*, a Son; “Parsi et Pehlevi *POSER*, Sanscrit, *POTHREN*, as *Brama POUTHREN*, Son “of *Brama*; *Raja-POUT*, son of *Raja*. Bayer in his *Bactriana* derives “the *Pali-BOTHRAS*, from *Pali*, an Indian King, and *POTHRAS*, A De- “scendant. In the Gentoo code *POOTROH*, a Son; and in the *Heetopades* “*POOTRA* often occurs. The word is also Persian, as in *Raje-POUT*. “*POTH* signifies a descendant, and not a *Bachelor*, as Shaw has copied

“ from O’Brien:—turn to his English-Irish Dictionary, at the word “ *Bachelor*, no such word as ΠΟΤΗ occurs, and the compound *dearb-PAITHAR*, he has properly translated a *Daughter*. Is not the English “ ΠΟΥΤ, a young Fowl, derived from this?”—The sense of ΠΟΤΗ, *Bachelor*, is, I doubt not, justly translated, and we cannot but note how the forms ΠΟΟΥΤ, &c. in some of these words accords with the form BKR in Hebrew, and Arabic. Adjacent to the Greek *Posis*, (Ποσις,) I perceive *POSTHE*, *POSTHion*, *POSTHON*, (Ποσθη, *Pellis*, quâ glans pudendi virilis integitur, *Penis*, Ποσθιον, *Pudendum virile*, Ποσθων, qui magno pene est aut preputio, *Puerulus*, *Infans*,) where we directly see the sense of the *Boy*, and his appendages; yet here too the sense of *Swelling out* seems to prevail, as we plainly see it in another adjacent word *POSTHIA*, (Ποσθια, *Tuberculum* parvum in palpebris super pilos,) where the sense of the *Boy*, &c. is lost. I see too another adjacent term *Posipternides*, the veins in the Heel, (Ποσιπτερνιδες, *Venæ* in calcanco,) which the Lexicographers have derived from *Pous*, (Πους,) the *Foot*, and *Pterna*, (Πτερνα, *Calcaneum*,) the Heel. Surely the *Foot* is not necessary to be introduced in this composition, when we have already the *Heel*, though we have nothing to express the veins. Perhaps the *Pos* means the *Swelling up* parts, or *Veins*, as in ΠΗΣΙΓΞ, (Φυσιγξ, *Vesicula*,) &c. I suppose, that a term under the same form *Posis*, (Ποσις, *Potus*,) belongs to the idea of the *PUDGY* Spot, or Matter.

We have seen, that the term *PIGE*, *Puella*, has been compared with *PUG*, and *Pigsnee*, and that *Pigsney* is an adjacent term in Skinner to *PIG*, where we unequivocally see the idea of the *PUDGY* Animal. The succeeding word in Skinner to *PIG* is *Pigeon*, to which the Etymologists have produced as parallel, *Pigeon*, *Pigione*, *Pipione*, (Fr. Ital.) which are supposed to belong to Πίππος, *Avium pullus*, from their noise. To these terms we must add the Greek *FASSA*, *FATTA*, *FATTion*, (Φασσα, Φαττα, Φαττιον, *Palumba*, *Palumbula*,) all which are probably derived from their *PUDGY* form, and have from hence become words of endearment. The term *PHASSA* is adjacent in my Vocabulary to *Faselos*, and *PHaskolion*, (Φασηλος, *Phaselus*, *leguminum genus*, Φασκωλιον, *Pera*,) where we have the same idea of the *Swelling out* Mass.—The *Partridge* with its

parallels *Perdrix*, (Fr.) *Perdix*, (Gr. Lat.) &c. &c. is quasi *Partridge*; and belongs, I believe, to the idea of *Pushing out*; though this idea relates perhaps rather to its actions, than to its form. We might be led to imagine, that it belonged to its form, as we all know, that this bird is celebrated for the *Plumpness* of its appearance,—‘As *Plump* as a ‘*Partridge*.’ In the Dialects of the Celtic, this bird appears under the form PT, as *PETris*, (Welsh,) *PAITrisg*, (Irish,) as Lhuyd represents them. Mr. Owen explains *PETRUS*, or *PEDRUS* by “Apt to cause a start; “apt to start; doubtful, dubious,” *yPETRUS*, “The Starters, *Partridges*.” We cannot, I think, doubt from this, that the Welsh *PETRUS*, as denoting the Bird, relates to the idea of *Starting*; nor can we doubt, I think, that *PARTRIDGE*, and its parallels belong to *PETRUS*. Mr. Owen derives *PEDRUS* from *PED*, “That is the agent of progression, that bears onward, “a *Foot*,” and *RHUS*, “A beginning of motion; that *Starts out*,” &c. and if this derivation should be just, which appears probable, we are brought within the sphere of my hypothesis, by the signification of the *Foot*, which treads in the *PUDGE*. I must add however, that the sense of *Starting*, as connected with the idea of *Pushing forward*, might belong to the *PET*, or *PED*, as I find in the same column of Mr. Owen’s Dictionary with *PETRUS* the term *PEST*, which means “That is Violent, “*Pushing*, or penetrating;” as likewise *PESTODI*, “To *BUSTLE* about; “to frisk,” where in *BUSTLE*, which belongs to *BUSY*, we have a kindred term. I find likewise, as adjacent terms, *PESGI*, “To *FEED*, to *FATTEN*; “to pamper, to cram; to become *FAT*,” to which the Latin *PASCO*, &c. directly belongs, where we see the idea of *Pushing*, or *PUDGING out*, in the sense, from which the bird *PETRUS* might have been derived, under another quality of the animal; and *PESWIC*, ‘A Cough,’ where we see again the action of *Pushing out*, with some effort, as annexed to this disorder of the frame. In Irish *PAITrisg*, is A *Partridge*, and I must add, that the terms, with which it is surrounded, belong to the idea of *Pushing out*, as denoting the *PUDGY* form, substance, &c. To this idea we should certainly have attributed the name of the Bird, if the evidence of the Welsh term had not seemed so unequivocal. This shews, how important it is to be perpetually on our guard, and to obtain all the

evidence, which we can acquire on the meanings of words, as they pass through kindred Dialects.

The terms, which I shall produce from Mr. Shaw's Dictionary, will serve to confirm my conception on the origin of the names for Children, &c. In the same column of words in this Dictionary, where *PAITRISg*, a *Partridge*, occurs, I find *PAISDE*, A Child, and the next term is *PAISDin*, an Infant: I moreover perceive the following terms, *PAISgam*, "To starve with cold," to which belong the Greek *PEGnuo*, and *PAGos*, Πηγνυω, Gelo, congelo, Παγος, Tumulus, Glacies, gelu, concreta, massa,) where we are directly brought to the *Lump* of *Dirt*, or *PUDGE*;—*PAITEog*, *BUTTER*, *PAITT*, a Hump; the next term to which two words is *PAITRISg*, "A Partridge;"—*PASgam*, To enwrap, swaddle, *PASgan*, "A Bundle," where we unequivocally see the idea of the Swelling out form, *PATantachd*, Thickness, *PATA*, A Vessel.

The same term, *PATA* means likewise, "A Hare," and *PATan*, is "A Leveret," the names of which animals I conceive to be taken from their *PUDGY*, or *FUZZY* skins of *Fur*. In Scotch *BAWD* is a *Hare*, and Dr. Jamieson has produced under this word the Irish term *PATA*, and *Miol BHUIDE*, or *BOIDE*, where *Miol* signifies "a beast of whatever kind," or as he might have said, 'An ani*Mal* of any kind,' and *Bhuide*, or *Boide* he considers to be put for *Baidhe*, Yellow. The common term for a Hare in Irish is *Moideach*, and Lhuyd represents *Lepus* by "Mil " *Moighe*, Mil *BOIDE*." In the same column of Mr. Shaw's Dictionary with *Moidheach*, I find *Moghur*, *Soft*, *Mild*, where we see the true idea. Mr. Shaw has likewise in his Dictionary *PUTan*, A Hare, which is the succeeding word to *PUTag*, a *Pudding*, where we are directly brought to the *PUDGE* like composition. The next term is *PUS*, placed in two separate articles, as denoting a *Lip*, and a *Cat*, and the adjacent word is *PUTam*, To *PUSH*. The words denoting the *Lip*, *Mouth*, *Cheek*, &c. under our Element *BC*, &c. are derived from their *PUSHing*, or Swelling out. The name of the *Cat*, *PUS*, to which our term *Puss* belongs, both for a *Hare*, and a *Cat*, has the same meaning as *BAWD*, as referring to the *PUDGY*, Soft covering. The term *Felis* belongs for the same reason to *Felt*, (Eng.) *Pellis*, (Lat.) and to *Pelos*, (Πηλος,) *Field*, *Foul*, *Vile*,

&c. It is curious, that *Felis* means in another sense, "A BAWD, that "picks up girls," which may be directly taken from the insidious qualities of the *Cat*, or it may belong to the general sense of *Foul*, as it appears in a word, under the same form *Fel*, Gall, The *Vile*, nasty stuff; and thus these senses will bear the same relation to each other, which we find in BAWD, the Hare, and the BAD Woman. The sense of BAWD, as a *Hare*, must have been common to our ancient Language, or at least it was well known to Shakspeare, which will be manifest from considering the following passage. I marvel much, that no Scotch Critic has illustrated this passage. In *Romeo and Juliet*, when Mercutio hears the *Nurse* enquiring for Romeo, he cries, "A BAWD; a BAWD, a BAWD! *So Ho!*" "Rom. What hast thou found? Mer. No *Hare*, sir, unless a *Hare*, sir, "in a lenten pye, that is something stale, and hoar ere it be spent." In reviewing this passage nothing is more manifest, than that our Poet in his use of BAWD, the Vile woman, alludes likewise to the sense of BAWD, as denoting the *Hare*. The other parts of this ribaldry do not belong to the present discussion, though I cannot consider it under the point of view, in which Dr. Johnson has conceived it, or rather as we should say, when we speak of such a writer, in which he has *expressed* it. "The rest is a series of quibbles, unworthy of explanation, "which he who does not understand, needs not lament his ignorance." This sententious observation is worthy only of an ignorant Critic, and a simple Moralist.—Every Commentator, who undertakes to explain an author, is bound to explain him, if he can; and if he cannot, it is something worse than ignorance to shelter his inability as a Critic under his gravity as a Moralist. And what Moralist is there, so foul or so foolish, who could corrupt himself, or his reader, by a brief and proper interpretation of such idle, though harmless ribaldry.

TERMS, denoting what is *Small*, *Minute*, &c. derived from the Minute *Lumps*, or *PIECES* of *Dirt* on the surface of the *Ground*.

We should all agree, that the sense of *What* is *Minute*, *Little*, *Small*, &c. would be attached to the idea of the *Minute*, *Vile particles* of matter, or *Little Lumps* of *Dirt*, visible upon the surface of the *Earth*.—The sense of the *Lump* equally belongs to objects of all sizes and dimensions, whether *Small*, or *Great*; and hence on many occasions, these ideas are involved with each other. Among the terms, signifying *Small*, *Minute*, &c. some of which have been before produced, we must class the following.—The Welsh *Posned*, “A round body, or that swells out;” “a *Squat* figure; a *Small* pan, skillet, or porringer; a *Small* saucepan,” &c.—BAC, or VAC, (Welsh,) “Little, small,” *Posned* BAC, (Welsh,) “a *Little Squab*.”—BYC, (Welsh,) “A poor creature; a wretch;” BYCAN, (Welsh,) “Little, small, or diminutive.”—BEG, BEAG, (Ir.) “Little, small,” BEAGAN, (Ir.) “A Little, Few,” &c. BIG, (Ir.) Little, a term adjacent to BIGH, (Ir.) in Mr. Shaw’s Dictionary, which bears the sense of “Glue, “Birdlime,” where we see the original idea of BOG, PUDGY, *Lumpy* matter, supposed in my hypothesis. The term, between these words, is BIGEUN “A coif, cap, hair lace,” which means the ‘*Little Close* cap, or Fillet for ‘the Head,’ where we are directly brought to the BIGGIN, (Eng.) *Beguín*, (Fr.) *Beghino*, (Ital.) “*Calantica Infantilis*,” and we learn moreover, that if these words belong to the order of Nuns, called *Beguines*, the name of the *Cap* precedes that of the order:—FAKE, FAKOS, (Φακη, Lens, Lenticula, Φακος, Lens cruda,) adjacent to which I see, FAKIOLOS, (Φακιολος, Fascis, Fasciculus,) where we perceive likewise the idea of the *Lump*, which brings us to FAGGOT, and its parallels FASCIS, FASCICULUS, &c.—BİKİA, (BİKİA,) aFAKE, (Αφακη,) VICIA, (Lat.) VETCH, or FETCH, (Eng.) with its parallels VESSE, (Fr.) *Vexza*, *Veccia*. We shall now see, how VICIA, and VICIUM, or VITIUM, VICE, belong to each other, as being both derived from *Dirt*, considered either as the *Little Lump*, or what is *Vile*, *Foul*, &c. In VITILIGO, Leprosy, we at once see the idea of what is *Vile*,

and the *Little Lumpy* excrescencies; and in *Petigo*, (Lat.) *Petechies*, *Petecchie*, (Fr. Ital.) the *PUSHES*, we see how we are brought to *PETO*, To *PUSH*, or *PUDGE* out. I shew, that *FETCH*, the verb, is derived from the *Plastic, Sticky* nature of *PUDGE*.—*PHASELOS*, (Φασηλος,) *PHASELUS*, (Lat.)—*PISON*, (Πισον,) *PISUM*, (Lat.) *PEASE*, (Eng.) with the parallels *Pisa*, (Sax.) *Pois*, (Fr.) *Piso*, (Ital.) *Pessair*, (Ir.) *Pys*, (Welsh,) &c. *PESSOS*, *PETROS*, (Πεσσος, Πεττος, Calculus seu Scrupus lusorius,) which actually denotes the *Little Lumpy Matter*, belonging to the *Gronud*, or *PEDON*. This brings us to *PETRA*, and *PETROS*, (Πετρα, Πετρος, Lapis,) where we have the *Lump* of *Dirt*, of a larger size.—The succeeding word to *PESSOS*, is *PESSO*, (Πεσσω, Coquo, Maturo,) which means ‘To bring to a *PUDGE* state. I shall shew, that *Coquo*, belongs to the terms for *Dirt*, (*Glebus Coquere*,) under the Element *CC*, as *Caco*, &c. and *Maturo* to *Mud*. Under another form of *PESSO*, (Πεσσω,) we have *PESSO*, (Πησσω, Figo, Gelo,) where we actually see the idea of the *PUDGY Lumpy Matter*, or *Mass*, as in *PEGNUO*, (Πηγνυω, Figo, Gelo,) where let us mark a kindred term *FIGO*. In the same leaf of Mr. Shaw’s Dictionary, where *Pessair*, *PEASE*, is, we have *PEAS*, *PEASAN*, a *Purse*, *PEITSEAG*, “A *PEACH*,” belonging to *PESCHE*, *PESCA* (Fr. Ital.) *PEICK*, “A *PECK*,” the Swelling out objects, *PEAC*, &c. “Any sharp pointed thing; the sprouting germ “of any vegetable, a long tail,” which means the *PIKE*, that which *POKES*, or *PUSHES* up, in, &c. the next word to which in Mr. Shaw’s Dictionary is *PECCADH*, “Sin, transgression;”—*PEACCAIGHAM*, “To Sin, “offend against,” to which, as we shall all agree, the Latin *PECCO* belongs. It should seem by this juxta position, that the original idea of these words, denoting *Sin*, *Offence*, &c. was that of *Annoying* by *Pushing* against, as by a Sharp-pointed instrument, though we should have conceived, that the original idea of *PECCO* was simply that of something *Vile*, or of a *PUDGE* kind, as we see that species of Matter plainly exhibited in the adjacent term of a Latin Dictionary, *PIX*, *PICIS*. In Welsh, *PEC* means “A cessation; a ceasing to exert; a still state; “a swerving from; the Sin of inaction; Sin,” as Mr. Owen explains it, where we see nothing of *Pushing*.—*PEASAN*, “Punchy, sorry, *Little Fellow*,”—*PEIST*, “A worm, *beast*, monster,”—*PEISTEOG*, “A *Little*

“worm, Insect;”—*PETadh*, “A *PET*, a tame animal.” The term *PET*, where we see the idea of ‘What is *Little*,’ connected with the *Small*, *Young* animal, brings us to *PETTY*, which the Etymologists have referred to *PETit*, (Fr.) *PUTus*, *Parvus*, *PÆtilus*, *PÆtus*, &c. to which they might have added the Latin *PAUCus*, which some may conceive perhaps to approach nearer to the form of *BAC*, *VAC*. To *PAUC-us* belongs *Few*, (Eng.) and its parallels *FEIG*, (Germ.) *Bac*, or *BAJ-os*, (*Baios*,) *Peu*, (Fr.) &c. Adjacent to the word *PETTY* in Skinner, I see *PETTitoes*, which the Etymologists acknowledge to belong to *PETTY*; though they derive the other part from *Oye*, *Oca*, and the term *Pettitose* is explained by “*Intestina præsertim anseris*.” Surely *Pettitoes* signifies, what it appears to do, *PETTY-Toes*, *Little Feet*, or the Feet of *Little* animals, as of Sucking Pigs, &c. *PETTY-Fogger* is the person concerned in *PETTY*, *Little*, *FOGGY*, *Foul*, *Vile* business, and the latter term *FOGGER* does not directly belong to *FOGERE*, *Procus*, or *Fugen*, *Aptare*, as the Etymologists have conjectured. The *Fogere*, the *Woer*, is the *PUSHER*, and *Fugen* means To *Stick* to any thing. *PETTicoat* is acknowledged to be derived from *PETTY* and *Coat*.

In the French and English term *PITTance*, we have again the idea of what is *PETTY*, and in the same opening of my French Dictionary I see *PIETrerie*, Paltry stuff, sorry goods, *PIETRE*, “Paltry, Sorry, Dirty,” as likewise *PITaud*, a clown, *PITie*, *Pity*, &c. *PIETÉ*, *PIety*, *Humility*:—*PITuite*, Phlegm, where we see the *PUDGE* matter, and *PITon*, “A nail, or pin, the head of which is made in the form of a ring,” which may mean perhaps the nail with a *Lumpy* head. These terms I have produced on another occasion.—In Welsh *PETH* means “A thing; a something; a part, share, or fragment; a some, a quantity, “a *Little*,” and *PETHAN*, “A *Little* thing; a new born infant,” where the term is applied, as in the English *PET*, the young animal, and the French *PETits*, “The young ones of an animal.”—The English word *PIECE* must be added to these terms, denoting the *Little Mass*, or *Lump* of Dirt, the parallels to which in other Languages are *Piece*, *Pezzo*, *Pezza*, *Pieca*, (Fr. Ital. Span.) *Pecia*, (Lat. Bar.) *Vod*, *Vodde*, (Belg.) which latter word means “A rag, shred, tatter;—

“tatter;—Also, a slut.” These various words Wachter has produced as kindred terms to the German FETZ, “Lacinia, frustum, segmentum,” and which he has derived from the Latin VIDERE, in *diVIDERE*. To these terms we must add the Armoric PEZ, and the Irish PIOSA, “A PIECE, “a silver cup to drink whisgy,” and Piosan, “A Little PIECE, any Little “engine, or instrument,” the next term to which in Mr. Shaw’s Dictionary, is PROSTAL, “A PISTOL,” which would lead us to conclude, that the PROSTAL meant ‘The Little PIECE of Ordnance;’ and if this should be so, it will have the same sense as PISTOLE, the PIECE of money. I have conjectured in another place, that PISTOL may mean the FISTULA, the *Hollow Tube*, which idea of a Hollow in FISTULA, I shew to be connected with the idea of the *Spungy*, PUDGY substance. In the same and in the preceding column to that, in which PIOSA is, in Mr. Shaw’s Dictionary, I see PIS, PESSIR, PEASE, PIOTHAN, PIGHE, A PYE, and PIC, PITCH, where we are directly brought to the sense of PUDGE matter. FITTERS, in Skinner, To Cut into FITTERS, is compared with the Italian *Fetta*, the German *Fetzen*, Segmenta, which are referred to *Fendere* (Ital.) *Findere*, which becomes FIDI, and FISSUS. The succeeding word in Skinner is FITTS, “paroxysmi morborum,” which he refers to FIGHTS, which is sufficiently exact. In old English FIR is ‘A portion of a Poem,’ The First FIR, Second FIR, which may simply mean PIECE, or *Part*, or it may belong to the more intensive sense of FIT, as *paroxysmus morbi, motus quidam subitus, vel novus*, when the Poet *breaks* out into a fresh *strain*, as we call it. The terms signifying a PIECE, as FITTERS, and the term of Commotion FIR, refers to the same species of Loose, PUDGE matter, when considered under different points of view, just as *Divisio*, A *Division*, and *Divido*, To *Divide*, relate under one idea simply to *Partition*, and in another *Divido* signifies “To Break “down, *Dividimus Muros*.”

BIT in English is used for a PIECE of any thing, and these terms cannot well be separated from each other. If we say, that the BIT means what is BIT, or BITTEN off, we come almost to the same idea. I shall shew, that “To BITE,” Mordere, *Bitan*, *Beissen*, &c. belongs to PIKE, POKE, &c. To *Stick up, out, into anything*, as we express it.—

In German *Stück* means, "A PIECE, Part, parcel,—A *Point*," and belongs to *Stecken*, To *Stick*, precisely for the same reason. To the sense of *Stück*, a PIECE, must be referred our term *Steak*, in 'Beef *Steak*.'—In German *Stück* means "A Great Gun, Cannon," &c. which is the sense of PIECE, in 'A PIECE of Ordnance,' which will remind us of BUYSE, BUCKSE, (Belg. Germ.) *Harque-BUSE*, the *Swelling* out *Lump*, or *Hollow*.—*Bittuckle* means "Repositorium acus Nauticæ," which the Etymologists have justly referred to such terms as To BITE, To Prick, alluding to the property of a Needle, and *Tackle*. BITTER, with its parallels *Biter*, (Sax. Belg. Germ.) ΠΙΚΡΟΣ, (Πικρος,) means what is of a Disagreeable, *Pricking*, Pungent taste, as it were, where in PICKLE, &c. we have the same metaphor, &c. though *Pungent*, and PICKLE are applied to different tastes. The term BITTERN, with *Butoor*, *Butor*, (Belg. Fr. Germ.) *Buteo*, (Lat.) has been referred to BUTTER *Bump*, which is supposed to be called from its noise. Whatever may be the precise idea, we see by *Bump*, how these names for the Bird, may be derived from the *Swelling Lump* according to our hypothesis. The next word to this in Skinner is BITTS, *Bictes*, (Fr. G.) a Nautical term, which Skinner explains by "Duæ magnæ quadratæ trabes, seu Impages in "navi," and he derives the term from PITCH, "quia affiguntur navi, &c." where PITCH and the two explanatory terms, *imPAGES*, *affIGO*, bring us at once to the idea of *Sticking*, or *Pudging*, if I may so say, which decides on my idea respecting BIT, and BITE.—Another form of the Welsh PETH is PITW, which Mr. Owen explains by "Very *Little*, minute, "or PERTY;" and the next term is "That is like *Grains*, that is *Granulated*." Under the former of these words Mr. Owen refers us to PID, "A Point, "what tapers to a *Point*," where we again see, how these words are entangled with terms, signifying to PUSH, or *Stick* up, out, in, &c. In the same column of Mr. Owen's Dictionary with PID I see PICIAW, "To dart; to fly suddenly," PIG, "What terminates in a Point, &c. "a PIKE," &c. PIGAW, "To prick, to prickle; to sting; to PICK; "to PECK."—When we endeavour to detail one Race of words, with a peculiar sense, as that of *Little*, we are perpetually drawn aside to interpret other terms, bearing a different idea, where all these terms are

mutually illustrative of each other. In *PICK-AX* we come to the action of *PICKING* amongst *PUDGE*, or *Dirt*.—In Italian *Piccino*, *Picciolo*, *Piccolo* relate to what is *Little*, *Small*, &c. and *Picciare* is “*To Pinch*,” “*Snip*,” &c. that is, to *PICK*, *PECK*. I see in John Florio adjacent to these words *Picchione*, “*A PIGEON*, a *Dove*, a *Chicken*,” *Picchio*, *A Wood PECKER*, *Piccio*, “*The Bill*, *BEAK*, or *snout* of any bird,” where we might ask, whether the *PIGEON* be not the *PICKER*, or *PECKER*.

The terms adjacent to *PETTY*, &c. in Skinner’s *Lexicon* are the following, *PET*, *To take PET*, “*Indignari*, *Stomachari* ;”—*PETRONEL*, *Petrinal*, (Fr.) &c. *Scloppus Equestris*, which the Etymologists refer to *Pectus*, *Petra*, &c.—*PETARD*, (Eng. Fr.) &c. where we are justly reminded of the French *PETER*, to which we may add *PETILLER*, *To sparkle*, *crackle*, all which words relate to the idea of *Commotion*, *Swelling out*, *PASHING out*, &c. In one sense *PETILLER*, is “*To quake*, *shake*, also, *To stamp*, *trample*,” and I see in Cotgrave *PESTILLER*, “*To PADDLE*, *PAT-TER*,” which brings us to *PASH* matter.—*PESTER*, (Eng.) under which the Etymologists produce *Empester*, *Turbare*, *Pistare*, *Pinsere seu contundere*, which brings to the next word *Pistillum* ;—*PESTIS*, (Lat.) where we come to *PEST*, *PESTILENCE*, &c. all which words mean ‘*To PASH about*, ‘*to pieces*, as amongst, or into *PUDGE* matter.’ I see likewise, ‘*A PETTREL*,’ for a *Horse*, which the Etymologists have justly referred to *Pectus*, *PECTORIS*, *Poictrail*, *Portrine*, &c. where the terms for a *Breast* are derived from the idea of *Swelling out* ;—*A PEW*, (Eng.) (as in a *Church*,) *Puye*, *Puyde*, (Belg.) *Podium*, (Lat.) which belong to the raised up *PEDON*, (Πεδον.)—*PEWIT*, (Eng.) *Piewit*, (Belg.) *Piette*, which is supposed to be formed from the *Noise* ; and it may belong perhaps to *PETTY*, as alluding to its *Squeaking*, *Shrill sound*.—*PEWTER*, (Eng.) *Peunter*, *Speauter*, (Belg.) *Peltre*, *Peltro*, (Span. Ital.) the parallel terms, produced by the Etymologists, which they derive from *exPAUTRER*, *exBATUERE*, *Contundere*, *conterere*, *To BEAT*, or *PASH*, &c. though whether this be the origin I cannot ascertain. We must mark the *PL* in the Spanish and Italian words ; yet I ought not to omit observing, that *PEODAR*, *PEWTER*, occurs among the Celtic terms, adjacent to

PESSEIR, PEASE. I am disposed to think, that PEWTER relates to Plastic Matter able to be BEAT out.—PIACHE, corrupted from PIAZZA, which is not derived from Πλατεία, but means the spot, on which you PASS, or WALK. PHEASANT, with its parallels, *Faisan*, *Fagiano*, (Fr. Ital.) which is justly derived from PHASIS, the River of Colchis, where the name of the River means perhaps the PUDDGE spot. Bochart, (*Geograph. Sac. Lib. IV. Cap. 31.*) supposes, that PHASIS, as the name of a *River* is a Syriac term, as in Psalm xlii. 2. “Al PHASIDE demojo, ad rivos aquarum.” So little had this great man seen of the sense of our Element, that he is only able to discover a single term of the same kind. He should have remembered, that the corresponding Hebrew term in this passage is *aPIKE*, אֲפִיקִי, which means in one sense *ComPACT*, *Firm*, strong, and in another, a *Torrent*, and which Mr. Parkhurst has justly compared with PEGNUO, (Πηγνυω, Congelo,) FIGO, FIX, where we are unequivocally brought to PUDDGE Matter, in its more *comPACT*, and more Watery, or PASH state.

I now again recur to the terms denoting *Little*, as PETIT, &c. Near to PETIT in Cotgrave, I see PET, which brings us to PEDO, what is *Vile*, next to which I see *Petacé*, “PEECED, bePATCHED,” where we see, that PATCH, and PIECE are similar terms. I see too PETON, “a Little FOOT,” PETONNER, “To PAT, or tread down the Earth by often stepping, or “trampling on it,” all which words bring us to the PUDDGE spot, and shew us the origin of PETIT. In sPOT, sPECK, sPOTTED, sPECK’d, sPECKLED, we unequivocally see the idea of *Dirt*, and to the idea conveyed by these words, sPECKLED, or PECKLED, we may refer the kindred term, the Greek POIKILOS, (Ποικίλος, Varius, Dubius,) unless we think, that it more directly belongs to BOGGLE. Yet in such a case the turns of meaning attached to the same fundamental idea can hardly be separated. In sPODOS, (Σποδος, Cinis,) we see the *Dirt*, or sPOT, and in sPODOEIDES, (Σποδοειδης, Visu cinereus, seu cineris speciem gerens,) we see the *Sprinkling*, or sPOTTING. The term sPODOS, (Σποδος,) is adjacent in my Vocabulary to sPOGGOS, (Σπογγος, Spongia,) the BOGGY, or PUDDGY matter. The English PIED, and the French PIE, and the Latin PICUS, which the Etymologists have justly classed with each other, should perhaps be all referred to this train of ideas. There is a minute difficulty about

Picus, which is explained by “A WoodPECKER, a SPECKT,” &c. whether it belongs to the idea of PECKING the wood, or of being SPECK’d, or SPECKLED.—The preceding term to *Picus* is *Pictus*, which means PUDGED, or *Daub’d* over; but which is explained in one sense by “sPECKLED, sPOTTED.” The preceding term to *Pied* in Skinner is *Piddle*, or *Pitle*, *Circa parva versari*, which Skinner refers to *Piccolo*, (Ital.) or to *Peddle*, or to *Petit*, *Petilus*, and *Petty*.—To *Piddle* in all its senses is nothing, but ‘To PUDDLE, To PASH about PUDGY, PETTY, ‘vile stuff.’

In Scotch, *PICKLE*, &c. means “A grain of Corn.—A single seed, of “whatever kind.—Any minute Particle, as a grain of Sand,” where Dr. Jamieson has justly referred us to *Piccolo*, *Pauculus*, &c. The term *PICKLE* may be derived from its *Picking*, or *Pungent* quality, yet we remember the phrase ‘To be in a *PICKLE*,’ which means to be in a *Dirty* state, as if in ‘a *PUDDLE*,’ and I shew, that the Terms for Cookery, are derived from the *Dirt*. Our good Housewives are accustomed to *POWDER* their Meat, and the *PICKLING* Tub is called the *POWDERING* Tub. We know, that in Greek, a term which signifies To Sprinkle with Dung, is a term relating to the most exquisite *Condiment*. *Ουθηλευω*, “Proprie “fimo agrum aspergo, deinde cibos exquisite Condio.” We cannot but see, how *Condio* belongs to *Condo*, To Bury, or cover with *Dirt*. In the following passage of Shakspeare, *PICKLE*, as relating to the Foul *PUDDLE*, and as a term of *Cookery*, supplies our Poet with a vein of pleasantry. “How can’st thou in this *PICKLE*,” says Alonzo in the *Tempest*, to which the Jester Trinculo answers, “I have been in such a *PICKLE* since “I saw you last, that, I fear me, will never be out of my bones: I shall “not fear fly blowing;” on which Mr. Steevens observes, “The *PICKLE* “alludes to their plunge into the *Stinking Pool*, and *PICKLING* preserves “meat from fly blowing.” The term *PICKLE*, *PYCLE*, or *PIGHTEL* is used in various Counties, Berkshire, Norfolk, &c. for a *Small PIECE* of *Land*, where we are brought to the original idea. One of my own Fields, the Spot, adjacent to which I am writing these Discussions on Language, is called ‘The Dove House *PIGHTEL*.’ The term used by Printers, *Pica*, The *Small Pica*, means the Little *PIECE*, which constitutes

the *Metal, Type, or Mark*: The *PICA* in Medicine, the depraved appetite in pregnant Women, is the *Foul Vitiated* taste, which brings us to the original idea. Some derive *PICA* from the *PIE*, “The old Popish Service,” which term *PIE* has been referred to *Πιναξ*. Others however justly consider *PIE*, the Service, as belonging to the *PIED* colour, “from the “ party coloured letters, of which they consisted: the initial and some “ other remarkable letters and words being done in Red, and the rest “ all in Black.” The term *PIE*, the Service Book, belongs to *PIE*, relating to various colours, just as we talk of the *Rubric*, or *Red* colour’d Service. It is understood, that the adjuration, used in Shakspeare, “ By Cock and “ *PIE*,” means ‘By God and his Service, or Religion.’ The term *PIE* is only another form of *PIECE*, or *PATCH*, which I suppose to belong to *PUDGE*, or *Dirt Matter*, just as *Macula* and *Maculosus* belong to *Mud*. The term *Piebald* directly precedes in Johnson’s Dictionary the word *PIECE*; which he explains in the first sense by *PATCH*, and the first example is “His coat of many colours, (in the Margin, “*PIECES*.”) Under *Piebald* he has three quotations where it is joined with *PATCH*, one of which is from *Hudibras*. “It was a particolour’d dress of “ *PATCH*’D, and *Piebald* Languages.” The term *PATCH* was applied as the name of the Fool, kept by the great men in former times, not from the Italian *Pazzo*, nor from *PATCH*, a person’s name, but from the *PATCH*’D, or Party-coloured dress, which he wore. The Italian *Pazzo* is derived from the more general sense of the Elementary character, as denoting the *Contemptible, Vile, PATCH*, or *Lump* like personage. When *PATCH* is used in English, as a term of contempt, “A Crew of *PATCHES*, “rude Mechanicals,” it is in vain for us to attempt to distinguish, whether it’s more general sense be adopted, or whether the word does not refer to the *PATCH*, the Party-coloured Fool. Mr. Nares in his Glossary has justly observed, that “the term *Cross-PATCH*, still used “in jocular Language, meant originally ill-natured fool.” Let us note the combination *Party-Coloured*, where a term signifying a *Part*, relates to *Colour*, as I suppose *PATCH*, *PIECE*, and *PIE*, to belong to each other, as referring to *Colour*. The term *PIE*, the *PIECE* of *PASTRY*, brings us directly to a *PIECE* of *PUDGE* like Matter, to a *BATCH*, if I may so say,

as of Dough. The form PIE, in *PIE-Powder'd*, again brings us by another process to the same spot and matter, the *PIED*, (Fr.) *Pes*, *Pedis*, or the Foot stirring up the *Dirt*.

TERMS, which express the idea of *Swelling up, out*, &c. as relating to *Commotion*, *Disturbance*, and as connected with actions of *Violence*, and with objects of *Terror*, &c. &c.

Among the various terms, belonging to our Elementary Character, BC, &c. which express the idea of *Swelling up, out*, &c. sometimes accompanied by *Commotion*, *Disturbance*, &c. it is frequently difficult to select those words, which may be most aptly introduced in each particular spot of my discussion. I have already found it necessary, on former occasions, to introduce various terms of this sort, particularly from the Celtic Dialects; and I shall proceed with the same vein of enquiry, as chiefly illustrated in those forms of Speech. In this article I shall consider more especially those terms, which express the idea of *Swelling out*, as with *Commotion*, *Disturbance*, &c. and as connected with actions of Violence, by *Routing*, *Subduing*, &c. and with objects and actions of *Terror*, by *Affrighting*, &c. which are all derived, as I conceive, from the idea of Bog, Pudge Matter, *Swelling out, up*, &c. in a loose state of *Commotion*, *Agitation*, &c. I shall not attempt to produce, with unnecessary minuteness, the various terms, which relate to these ideas, nor to mark the precise turn of meaning, by which one word may be distinguished from another. I shall produce only some of those terms; from which full evidence will be obtained, that the Race of words, containing these notions, is derived from the spot, supposed in my hypothesis. Among the terms, belonging to this Race, we may class the following *BACH*, (Ir.) "A Breach, violent attack, or surprize," *BAGach*, *BAGanta*, (Ir.) "Warlike, corpulent, tight," &c. *BAGaram*, "To threaten;"—*Bocan*, "A Hobgoblin, sprite," *Bocam*, To Swell, &c.

adjacent to which in Mr. Shaw's Dictionary, we find *Bogach*, and *Boglach*, the *BOG*: *BUAIDham*, (Ir.) "To conquer, overcome," says Mr. Shaw, in the same column of whose Dictionary I see *BUAIDhirt*, "Tumult," a term adjacent to *BUAIDhram*, "To vex, disturb, tempt." *BUAIDh*, "Victory, virtue, attribute."—*BUDH*, *BUAS*, "A breach, rout;" *BUICH*, A Breach;—*BUGHA*, "Fear, a leek," where we at once see the idea of *Fear*, and of the *Swelling out object*.—In the same column of Mr. Shaw's Dictionary, we have the following terms relating to the same idea of *Swelling out*, as *BUAS*, "The Belly," *BUC*, "Cover of a Book, *Bulk*," *BUCLA*, A BUCKLE, *BUGAN*, An unlaidd Egg, *BUICain*, A Pimple, *BUICaid*, "A BUCKET, Knob," which shews, from whence the idea of BUCKET is derived.—*BUGSA*, Box tree, a Box, *BUIGE*, "Softer," *BUIDAL*, "A BOTTLE, anchor," *BUIDheann*, "A Troop, company," before produced.—*BUZug*, (Welsh,) "The Victorious one; the Goddess of Victory," which Mr. Owen has justly referred to *BOADICEA*, by supposing that this was not her real name, but a title applied to her;—*BUZUGaw*, "To gain advantage; to triumph," to which belongs the term in a simpler form *BUZ*, "Advantage, gain, profit," *BUZai*, "That yields, or begets gain; a churn; also the Bittern," where in the sense of the *Churn*, we have the idea of *PUDGE* matter. I observe in the same opening of Mr. Owen's Dictionary *BUGad*, "A terrifying; the Bellowing of Cattle in fighting; a confused noise, or bustle;" *BUGadu*, "To terrify; to vaunt; to BOAST," the next word to which is *BUGAIL*, "A Herdsman; a Shepherd," which Mr. Owen derives from *Bu*, Kine, and *Cail*, a Fold. It is impossible, I think, to doubt, that the Greek *ΒΟΥΚΟΛΟΣ*, (*Βουκολος*, *Bubulcus*,) belongs to *BUGAIL*, and if Mr. Owen's conjecture should be just, who may be supposed to understand his own Language, better than the Greeks, the derivation of *Boukolos*, (*Βουκολος*,) from *Kol-on*, (*Κολον*, *cibus*,) is entirely out of the question. The *BUGLE* Horn is the Herdsman, or Shepherd's horn to call his cattle.—*BWG*, (Welsh,) "A Hobgoblin, or scarecrow,"—*BWgan*, (Welsh,) "A *BUGbear*, or Scarer," *BWGwl*, (Welsh,) "A terrifying; a threatening, or menace,"—*BOGELu*, "To affright; to hide from fear," and that this word belongs to the idea of *Rising*, or *Swelling up* will

be manifest from the adjacent terms in Mr. Owen's Dictionary, as *BOG*, "A *Swelling*, or *Rising up*," as this writer explains it;—*Bogeiliaw*, "To *Boss*, or *Swell out*;"—*BOGEL*, "The navel; a nave of a wheel," and *BOGLym*, "To *Boss*; to form into knobs; to *emBoss*." In the same column of his Dictionary, I see *Bozi*, "To drown; to immerse," which brings us to the Watery *BOG Spot*. I see likewise in the same column, *Boziaw*, "To please, or satisfy," belonging to *Boz*, "The will, consent, or good pleasure," which certainly is attached to *Bozi*, &c. under some idea, and probably under that of a *Soft, Pliant* disposition. I see likewise *Bod*, a Kite, called by Mr. Owen a *Buzzard*, and I have shewn in another place, that *Buzz* has the same idea of *Swelling out*. I see moreover *Boza*, a red shank, which must have a meaning connected with these words, whatever it may be;—*Bodriwy*, A ring, which Mr. Owen refers to *BAWD*, the Thumb, which means the *Thick*, *BIG* finger, and *Rhwy*, which he explains by, "That runs out, or through; excess, superfluity,"—*Bodrydav*, "A place of resort, or gathering together; a beehive; also metaphorically, the leader of an army, considering him as "the nucleus of it," where *BODR* belongs to *BOTHER*, (Eng.) *BYZAR*, *BYZAIR*, (Welsh,)—*Bod*, A Being, existence, &c. which I shew to belong to *FEED*, *FAT*, &c. and *Boc*, "A Cheek; the Chop," which means the *Swelling*, *Puffing out* object. I see directly adjacent to this word *Boc-Sac*, "A vaunting, or Bragging," and *Bo*, "A *Bug-bear*, A hobgoblin, one set to keep an eye on people; an overlooker, *Bo interj.* of Threatening, scaring or terrifying."—*Bygwyz*, (Welsh,) "A Hobgoblin, or phantom."—*Bygylu*, (Welsh,) "To intimidate; to threaten."—*Bwcai*, (Welsh,) "That produces dread, or disgust; a maggot." Adjacent to *BWG*, I see *Bw*, "A threatening, or terrifying object; a *Bug-bear*; terror, dread; also an overseer, or a looker after workmen;"—*Bw-BAC*, "A *Bug* bear, or scarecrow; a hobgoblin," where we see the same ideas under the form *B^*, without the *C*, &c. which we have seen under the form *BC*, &c. I shall not enquire into the point of Theory, whether the form *B^*, or *BC* should be considered, as the original form, or by what process they are connected.

It is sufficient to know, that these forms are connected with each other at certain points, and whatever may be the process, by which it is effected, it does not disturb the facts, which I am now unfolding, respecting the form BC, &c.—BOST, (Welsh,) “A Boasting, or Bragging.” I see adjacent to this word in Mr. Owen’s Dictionary the following terms, all relating to the idea of *Rising*, or *Swelling* up; BOT, Any round body, BOTAS, “A BUSKIN; also a BOOT,” BOTUM, “A BOSS, a BUTTON,” BOTH, “A rotundity; the stock, or nave of a wheel; the Boss of a “BUCKLER; also a BOTTLE;”—BOTHELL, “A Rotundity; any round “vessel; a BOTTLE; a wheal, or blister,” where let us note in all these terms the parallel English words.

To these Celtic words we may add the following terms, conveying the same train of ideas, BOAST, Boisterous, BIG, (Eng.) BUGGETH, BAGGINGLY, (*Chaucer’s Gloss. Disdaineth, Disdainfully, Swellingly*), BUG, (Eng. the loathsome animal,) BUG-Beur, (Eng. Larva,) PUG-Dog, (the PUDGY formed, Ugly Dog,) PUG, PUCKE, (Eng.) An Hobgoblin, the Devil, BOGGLE-Bo, (Eng. Larva, &c.) where Bo belongs to these words of Terror, whatever may be the precise meaning of BOGGLE.—Boo, (Eng.) as in the expression, ‘He dare not say Boo to a Goose,’ BOH, The Northern Deity; BOGE, The Slavonic name of God, (Russian, &c.) BAGAIOS, (*Βαγαιος, μέγας*, Hesych.) BOUGAIOS, (*Βουγαιος*, convicium in hominem magnæ staturæ, et viribus stulte ferocem,) which the Lexicographers derive from BOU, (*Bov*), the intensive particle, which is a kindred term, and *Gaiō*, (*Γαιω*, glorior,) which has nothing to do with it. We here see how BOU, BOUS, Bos, VACCA, (*Bous, Bov, Bos, Taurus, Vacca*), connect themselves with these words, and that they mean, under some process of connection, the *Swelling out* Animal.—We shall pass from hence to the terms of *Tumult*, *Swelling out*, Noise, BOE, BOAO, (*Boη, Boaw, Boo, Clamo*), BOSTREO, (*Βοστρεω*, clamo,) which latter word seems most to coincide in form with the English BOISTEROUS.—I might have left it to the reader to decide, whether the adjacent terms to *Boe*, as BOETHOS, BOETHEO, (*Βοηθος, Auxiliator, Βοηθew, Auxilior, opitulator*), do not belong to the idea of the *Bold, Blustering* personage, who *Defends* another, if I had not given a different conjecture in another

place, supported by due authority.—BEG ϵ BEG in Persian signifies, “A Prince, chief, governor,” which we have adopted in our Language under the form *Bey*.—BAGAIOS, as we learn from Hesychius, is Vain, Foolish, the Phrygian Jupiter, Great, &c. and BAGOS, is a Ring, Soldier, as likewise, what at once shews us the origin of these words, according to my hypothesis, A *Lump of Bread*, or Pudding, the matter of a BOG, or PUDGE consistency, (Βαγαιος, ο ματαιος, η Zeus Φρυγιος, μεγας, πολυς, ταχυς—Βαγος, κλασμα αρτου, μαζης, και βασιλευς, και στρατιωτης.)—The ancient German word VOGD, Præpositus, Patronus, Defensor, &c. should perhaps be added to these words.

I might here produce the ancient word BAWSYN, the Swelling out Figure, as applied to Animals, &c. as in Rowley, “Lyche BAWSYN
“olyphauntes mie gnattes doe shewe,” (*Ella*, 57.) and the term BISON, The Large fierce wild Ox, or Bos. In the combination ‘Bisson, *Rheum*.’ we are brought to the idea of Foul, PUDGE Matter. In Coriolanus we have “Bisson Conspectuities,” where the old copies have BEESOME. Skinner has BEESEN, BISON, and BEEZEN, which he explains by *Cæcus*, as a word very common in Lincolnshire, and which he derives from *By*, for *Besides*, and *Sinn*, Sensus, “q. d. Sensu omnium nobilissimo orbatus.” To such words as Bisson, &c. belongs the term BEZONIAN, used by our Comic writers, which we all remember to be adopted by Shakspeare, “Under which King, BEZONIAN? speak, or die,” (*Hen.* IV. Part II. Act v. Sc. 3.) where Mr. Theobald refers the word to the Italian *Bisognoso*. In another place we have “Great men oft die by base
“BEZONIANS,” (*Hen.* VI. Part II. Act iv. Sc. 1.) where Mr. Steevens produces the same derivation, and quotes the following passage from Markham’s English Husbandman, “The ordinary tillers of the earth,
“such as we call Husbandmen, in France pesants, in Spain BESONYANS,
“and generally the clout shoe.” In my Spanish Dictionary, I find BISONO, “Raw, undisciplined, applied to recruits, or new levied soldiers.
“Novice, beginning to learn any art or profession. Unbacked horse,
“not yet broken in, or tamed for use,” and it occurs in the same column with BISONTE, “BISON, a large quadruped of the family of oxen,” &c. It cannot be doubted, that the idea of the unbroken man, the Novice,

belongs to the unbroken wild BISON. This juxta position has this moment led me to discover the origin of the Latin *Tiro*, which I never before understood, but which I now see to belong to *Trio*, Ploughing Ox, the Ox *Broken* into the Plough, from his wild state. The *Trio* belongs to *sTeer*, *Taurus*, &c. The terms *Bisognoso*, (Ital.) and *Besoin*, (Fr.) I have considered in another place. In John Florio's Italian Dictionary, (Ed. 1.) I see BISONTE, "a filthie, greasie, slovenlie fellow," and BISONTE, "A great beast like a horse in Polonia," and in Cotgrave I find an interpretation, which decides on the origin of the word.—BISON, the BISON, &c. &c. "Bisongne, as BISON, Also, a filthie knave, or clowne; "a raskall, BISONIAN, base humored scoundrell." In examining this part of my Manuscript, as it was passing to the press, I find, that Mr. Nares in his Glossary has produced this passage from Cotgrave. The next term to *Bezonian* in this Writer's Glossary is BEZZLE, or BIZLE, "To drink to excess," which brings us to the original idea of the *Watery Bog*. Mr. Todd refers it to the old French terms BESLER, BESELÉ, BESLÉEZ, *emBEZZLED*, which English word he justly refers to these terms. In the term *emBEZZLED*, we see the idea of something swallowed up, as in a Bog, or *Vorago*.

The term BUG-bear, Larva, in English, and the BUG, the animal, belong to each other; as in the Welsh *Bwcai*, "That produceth dread, "or disgust, a maggot." The Etymologists under BUG, or BUG-bear, remind us of PUG, or PUCKE, the Devil, and they cannot help seeing, that they all belong to BIG.—In the phrase 'He looks very BUGG of it,' we see, as Skinner has duly observed, the sense of BIG, 'He looks BIG.' The Etymologists see likewise, that BIG has some relation to the terms for the Belly, BUCC, (Sax.) &c. and for the *Cheeks*, BUCCA, &c. as likewise to the Greek ΠΥΚΑ, (*Πυκα*, Dense,) which is all right. In the same column of Skinner's Lexicon with BIGG, I see BIGGIN, "Calantica "infantilis," which has been supposed by the Etymologists to be derived from the *Beguines*, the Nuns, who are imagined to derive their name from a Saint *Begga*;—*Bigarreur*, the Pear, 'Pyrum varium,' which is referred to the compound *BiGarrer*, Colore variare;—BIGHT, a Nautical term, Circulus, which is justly referred to BYGAN, Flectere, and BIGOT,

Superstitiosus, about which so much conjecture has been formed. Some suppose, that it is a compound of *By-God*, which Menage supposes, though Wachter imagines, that it is derived from *Bigan*, Colere, and that from hence the Religious Characters *Beguins* are taken. Yet *Caseneuve* produces a passage from an ancient French Romance, where *Bigot* is the name of a people, which he refers to *Goths*, and *Wisi-Gots*, in which Etymology I am inclined to acquiesce; yet the origin of the word is very doubtful. The term *Big* might have reminded the Etymologists of the term *BAG*, and *BAGGAGE*, the Swelling out objects; the succeeding word to which in Junius is *BAGGETH*; on which he observes, “In gl. quod additum est Chaucero, exponitur *Disdaineth*; quomodo et *BAGGINGLY* “idem gl. exponit *Disdainfully*, *Swellingly*, *Tumide*.” He produces likewise under this term the Teutonic words *BAIGEN*, *Jactare*, *ostentare*, *gloriando* *vanitare*, *pompizare*, *verBAGER*, *hoPOEKER*, — *Jactator*, &c. *verBAGING*, *verBOCH*, *Pokerye*, *jactantia*, *vanitatio*, *BAGHEREN*, *Ostentare*, &c. &c. We shall now see, that *Hocus Pocus* is nothing but *Swelling*, *empty*, *idle* stuff, and that it has assumed a Latin form in order to give it the idea of unintelligible jargon. The *Hoc Poc* in *Hocus Pocus* is nothing but *Hodge-PODGE*. The term *Hodge* and similar words may be considered often as directly connected with the words, under the form *PD*, *p^hD*, quasi *pH-ODge*. In *Hygledy Piggledy*, we have a combination nearly similar, as meaning things in a *Huddledy PUDDLEDy* state, if I may so say.

Skinner considers *PUG*, as *vox blanditoria*, and derives it from *Piga*, (Sax.) *Pige*, (Dan.) *Puella*; though others refer it to *PUG*, or *BUG*, the Demon, as in our expression ‘My little *Devil*.’ The names for the child, or the girl, and the *Dog* belong to the same idea of the *PUDGY* form, under different turns of meaning. Skinner explains *Pugs* by *Demon*es, though he gives a reason for this meaning, very remote from the true idea.—Dr. Jamieson explains *Puck-Hary*, by “The designation “anciently given to some sprite, or Hobgoblin,” and he observes, that in *P. Ploughman*, *POWKE*, and *Hell-POWKE* occur for a Demon, and that in Islandic and ancient Swedish, *PUKE* is ‘Demon, *Satanas*,’ &c. In Shakspeare *BUG* is used in its simple state for a *Frightful object*,

“Tush! Tush! Fear boys with BUGS,” and in Hamlet it is coupled with the Goblin; “With ho! such BUGS and *Goblins* in my life,” on which Mr. Steevens has observed, that a BUG was no less “a terrific being than “a *Goblin*.—We call it at present a *BUG-bear*.” The BUG is the Frightful, or Foul Animal. Lye has remarked, that BUGGYS in Chaucer has the same meaning, who refers us likewise to the Welsh BWG. The BOGGLE-Boe, *Manducus*, is supposed by Skinner to be a Lincolnshire word, and he considers it to be quasi *Buculus*, (i. e.) *Bos-Boans*, but Lye understands, that it has some relation to the Welsh *Bugul*, Timor. The terms before, and following BOGGLE-Boe, are BOG, and BOGGLE, where we see the origin of the word, according to my hypothesis. Skinner understands that BOGGLE belongs to BOG, though Lye derives it from BOGIL, Larva. Thus we see, that the Etymologists acknowledge the relation of these words under some process. Dr. Jamieson has the following Scotch terms BOGGarde, “A *Bugbear*,” BOGILL, BOGLE, “A spectre, a hopgoblin.—A scarecrow, a *Bugbear*,” BOGILL-Bo, “A hopgoblin, or spectre;” and “BOGILL *about the stacks*, or simply “BOGLE, A play of children, or young people, in which one hunts several “others around the stacks of corn in a barn yard.” This would lead us to conclude, that the precise sense of BOGGLE-Bo, was that of the Bo, the Spectre, who BOGGLES about here and there, in order to scare people at every turn. I see adjacent to these terms in Dr. Jamieson Bois, or Bos, Hollow, and “To BOIST, BOAST, To threaten, to endeavour to “terrify.” Under BOGILL-Bo, Dr. Jamieson remarks from Mr. Warton, that Bo “was one of the most fierce and formidable of the Gothic “Generals, and the son of Odin; the mention of whose name alone “was sufficient to spread an immoderate Panic among his enemies.” The name Bo is quasi BOG, and belongs to the Race of words now before us. Our familiar expression ‘He dares not say Bo to a Goose,’ arises from this source, and means that the Person is so timid, that he has not courage enough to utter a word of Defiance, by way of intimidation against an antagonist, even to such an animal as a *Goose*. Dr. Jamieson adds to his remarks on this article the following observation, “I know “not if this be the same personage, whom “*Rudbeck* calls BAGGE,

“a Scythian leader, who, he says, was the same with the *Bacchus* “of the Greeks and the Romans.” We now see, how all these names belong to the same fundamental idea, which may be considered as referring to the same real, or imaginary personage, bearing a *nom de guerre*, and signifying the Boisterous, BAGGING character, either as a *Warrior*, or a Drunkard. Let us mark the name *Rud-BECK*, where *BECK* still signifies the *Bog* spot, Brook, &c. and *Rud* bears a similar meaning, unless it relates to the *Red* colour of the stream. Dr. Jamieson might have illustrated the term *BOGILL-Bo** from our ancient writers,

* The term *BOGGLE-Bo*, or *BUGGLE-BOE*, must be restored to Shakspeare. Pistol in taking leave of his wife, says, “Let housewifery appear; keep close, I thee command.” On which Mr. Steevens observes, “The quartos 1600, and 1608 read, *Keep fast thy BUGGLE BOE*, “which certainly is not nonsense; as the same expression is used by Shirley in his *Gentleman of Venice*.

———“The courtisans of Venice

“Shall keep their *BUGGLE-BOWES* for thee, dear Uncle.”

“The reader may suppose *BUGGLE-BOE* to be just what he pleases.” On this an anonymous commentator observes, “Whatever covert-sense Pistol may have annexed to this word, it “appears from Cole’s Latin Dictionary, 1678, that *BOGLE-bo*, (now corruptly sounded *Bugabow*,) signified ‘an ugly wide mouthed Picture, carried about with May games.’ Cole renders “it by the Latin words, ‘*Manducus, terriculamentum*.’ The interpretation of the former word “has been just given. The latter he renders thus: ‘A terrible spectacle; a fearful thing; “a scarecrow.’” (*Henry V.* Act ii. Sc. 3.) The covert allusion of Pistol certainly belongs to the *wide Mouth* of the Frightful figure, and this Figure on the stage was, I imagine, the *wide Mouth* of the form, or personage, representing the Devil, which was intended to express the *wide mouth of Hell*. “In the ancient Religious Plays,” says Mr. Malone, “The Devil was very “frequently introduced. He was usually represented with horns; a *very wide Mouth*, (by “means of a mask,) large eyes, a large nose, red beard, cloven feet, and a tail.”—This figure is again thus described. “The little children were never so afraid of *Hell Mouth* in the old “plaies, painted with great gang teeth, staring eyes; and a foul bottle nose; as the poore “devils are skared with the *Hel-Mouth* of a Priest.” (*Declaration of Popish Impostures* 1603. See *Capell’s School*, page 2.)—“I’ll put me on my great carnation nose, and wrap me in a “rousing calf’s skin suit, and come like some *Hobgoblin*, or some *Devil* ascended from the grisly “pit of Hell, and like a scababe make him take his legs. *I’ll play the Devil*, I warrant ye.” (*Wily beguiled*, 1606.)—Sometimes there was a representation of *Smoke* and *Flames*, issuing out of Hell. In a Masque of Jonson’s, the first scene, which presents itself, is an *Ugly Hell, which flaming*

by a train of observations, which the Commentators on Shakspeare would have supplied.

flaming beneath smoked to the top of the roof.—In a small volume, which I published some years ago concerning the *Influence* of the Associating principle on the mind of a Poet, these passages are collected, and numerous examples have been produced to shew, how the imagination of our ancient writers has been affected and swayed by the exhibition of such scenical representations. The following passage in *Lear* has however not been produced on that occasion; and it contains a singular illustration of the same principle, under the train of ideas, which I am now unfolding. In this passage the wild, or licentious imagination of the Bard, has combined that object, to which he covertly alludes in the exhortation of Pistol, under the names of the BUGGLE-BOW, with all the horrid appendages of the *Infernal* BUGGLE-BOE, from whence, as I conceive, the allusion of Pistol is derived.

“ Down from the waist they are centaurs,

“ Tho’ women all above,

“ But to the girdle do the gods inherit,”

“ Beneath is all the fiends; there’s *Hell*, there is darkness, there is the *sulphurous pit*, burning, scalding, stench, consumption, Fie, fie, fie! pah! pah! give me an ounce of civet, good apothecary, to sweeten my imagination.”

The advice of Pistol to his Wife occurs at the end of the scene, which describes in such an exquisite strain of comic melancholy the last flashes of merriment, which closed all the humours of the ‘unimitated and inimitable Falstaff.’ Through the whole of the scene the imagination of the Poet is possessed with a train of ideas, relating to *Hell*, and its inhabitants, under the various grotesque circumstances, which were suggested to the imagination by the scenic representations of the day, all co-operating to form a wild group of solemn, though of ludicrous and phantastic imagery, which is singularly congenial with the spirit of the occasion. Bardolph wishes himself with Falstaff, “wheresomeer he is, either in Heaven or in *Hell*,” and the dying Wit himself observes, that Women were “*Devils incarnate*.” The term *Incarnate* refers probably in one of its senses, either by a voluntary, or involuntary allusion, to the *Devils*, with the great *Carnation* nose, with which the audience of Shakspeare was so familiar. The commentators have shewn, that *Incarnate* is sometimes applied to the colour; and in this sense it is taken by Mrs. Quickly, “’A could never abide *Carnation*, ’twas a colour “he never lik’d;” by which she means, that he never liked his women to be dressed in clothes, or ornaments of a *Carnation* colour. To the speech of Mrs. Quickly, the boy adds, “’A said “once, the *Devil* would have him about women:” “’A did in some sort indeed,” confesses Mrs. Quickly “handle Women, but then he was rheumatic, and talk’d of the whore of Babylon,” The whore of Babylon, we remember, “was arrayed in purple and *Scarlet* colour,” and we understand, “’A never could abide *Carnation*,” relates in one of its allusions to the Prostitute in *Carnation* colours. In the next speech a wild vein of imagery is introduced, which I have referred

The terms for *Victory* and *Triumph* do not only appear under the form BD, BZ, &c. in the Celtic Dialects; but we perceive likewise, that in the Mythology of the Druids BUZUG is the "Goddess of Victory." Mr. Davies has produced various forms, under which the *God* or *Goddess* of Victory is to be found. The Goddess of Victory is called BUDDUD, and BUDDUG, (*Davies on the Druids*, p. 314 and 317,) from whence the name BOADICEA is taken; and Aneurin describes the *Minister* of BUDDUD, as the *Illustrious President of Song*:—BUDD, BUDDWAS, and BUDDUGRE, are the titles of *Hu*, the great Bardic Deity; (*Id.* 116. 118. 557.) and BUDD is a sacred title, which is supposed sometimes to be applied to KED, or *Cerid-Wen*, a Deity of mighty power, among the Bards, corresponding with the Greek *Ceres*, (p. 364. 584.)—Whatever may be the original meaning of the Bardic Deity BUDD; we shall not, I think, doubt that this Deity is the BHOOD, or BUDDA of the Eastern world. The *Coll* of the Bardic Mythology is the *Cali* of the Hindoos.—If the BUDDA of the Eastern world means *Victory*, either as a personification, or as an addition to the name of some *Victorious Warrior*, who succeeded in his conquests of that Country, we shall see a coincidence between BUDD and *Bacchus*, the Conqueror of India, and the BAGGE of the Scythians. We have seen too, that the same term *Bacchus* may under another idea be annexed to a *Violent, Turbulent* character, and mean a *Drunkard*, and the God of Wine. We have seen moreover, that this sense of *Violence* or *Turbulence* is connected with the idea of

referred in my illustration of the Associating Principle to the *Foul Bottle*, or *Carnation* nose, belonging to the figure of Hell Mouth, or the Devil, (*Specimen of a Commentary on Shakspeare*, p. 181.) "Do you not remember, 'a saw a flea stick upon Bardolph's nose; and 'a said, it was "a black soul burning in *Hell-fire*?" It is impossible, I imagine, to doubt the truth of this conjecture; as it will be acknowledged, I think, that without such an intermediate idea, a combination so singular and remote would never have been formed. The reader of Shakspeare will now cease to wonder, that our licentious Bard, deeply impressed with the train of ideas, which I have here unfolded, should conclude this extraordinary dialogue, by making a phantastic character, like Pistol, take leave of his wife, who had herself been a principal performer in the frailties of the scene, with a caution at once, so quaint and so pertinent, "Keep fast thy
"BUGGLE-BOE."

Swelling out, and that from this *Swelling out*, *Lumpy* form, the name of the Child, BAC, belonging to BOY, quasi BOG and PAIS, PAID-os, (Παις, Παιδος,) has been derived. Hence we may understand, how the fundamental sense annexed to BAC, &c. may have given to Bacchus, the *Plump* form of the *Boy*, or BOG. In the mythology of the Greeks, among other animals, the *Dragon* was sacred to BACCHUS, and in an ancient Welsh Poem we have “The *Red Dragon*, the BUDD (victory) “ of the *Pharaon*, (Higher Powers.”) BACCHUS is sometimes painted with Horns, and in the Bardic Mythology we have BUDD-Van, the *Horn* of Victory, though he is represented as a personage (344.) in a human shape. With respect to the expedition of Bacchus into India, and his supposed conquest of the country; all this relates, I imagine, to a *Missionary* rather than to a *Military* warfare, and it contains, as I conceive, an obscure record of the propagation of some new Sect, or System of Religious ceremonies, as the worship of BUDDHA.—It will much assist our enquiries into the tales of Mythology, if we consider that Religious zeal in learning or spreading different forms of worship, was singularly alive in the operations of the ancient world, and that many wars and expeditions were roused and undertaken from the same spirit of Proselytism, which in latter ages we have found so important an agent in the revolutions of Mankind.—Before I quit the name of the Goddess of Victory, I must observe, that a name of the Greek Goddess of War, preserved by Lycophron, is to be referred to this source. Minerva has sometimes the name of *Boudeia*, which I conceive to be quasi BOUDEJA, BUDDUG, or BOADICEA, Ἡ πολλὰ δὲ Βουδειαν, Αἰθυιαν, Κοριν, Ἀρωγον αὐδαξασα, ταρροθον γαμων, (v. 359, 360.) The *Horns* of *Bacchus* are supposed to allude to the *Horns* of oxen used by the ancients for Cups, as Creuzer and others have conceived, (*Dionysus*, p. 8.) This may be so in one tale of Mythology, but another story applied in a different way will demand another interpretation.

We shall find, that the terms, with which the Celtic words above produced are surrounded, all confirm the hypothesis, which I unfold to the reader in different parts of my work respecting the original sense of these words. I perceive in the same opening of Mr. Owen’s Dictionary

with Bw, BwG, relating to *Threatening*, *Frighting*, &c. BWYD, "Meat, "FOOD, or victuals," which I suppose to belong to FAT, the PUDGING out, or PUDGY substance, as likewise BWTH, "A Hat, cottage, or BOOTH," where let us note the kindred English term BOOTH;—BWTIAS, "A pair "of BOOTS;" BWT, "A hole; a BUTTON Hole; also a dung cart; and "a kind of BASKET, to place in the stream to catch fish;"—BWSG, "An instrument for raising the Bark in grafting, 'or inoculation;" all which terms I conceive to convey the idea of *something Rising*, or *Swelling* out. I perceive moreover BUW, "Kine; a bullock, steer, "or ox," BUWC, A Cow, where the form Bw, will bring us to BU, "A being; a living principle; also a Kine." I imagine, that all these terms for Life Animals, whether under the form B^A, or BC, &c. belong to the same idea of PUDGING out, either as denoting FEEDING, FAT, in general, or as applied to large animals, peculiarly *Swelling out*. The names of all animals, under the form B^A, BC, do not probably convey precisely the same idea, yet it is extremely difficult to discriminate, when different turns of meaning derived from the same fundamental idea may be applied. Thus I see, in the same opening with the words just produced, BWC, A BUCK, which, as I have observed, is either derived from the idea of PUDGING in, or *Sticking* in, or PUDGING up, *Bounding* up; just as *Bound* itself and its similar term *Mount* belong to the *Boundary*, or *Mount*, the rising up Heap of Dirt.—In such cases it is impossible to decide.

The term in Irish, answering to the Welsh BUTH, A Cottage, BOOTH is BOTN, BOTNAG, "A Cottage, hut, tent, bower, shade," and the origin of this term will be unequivocal from the adjacent words BOTNACH, "A Fen, a BOG," BOTACH, "A Reedy BOG." The adjacent terms to these are BOT, "Fire, a cluster, a bunch," BOTIN, BOTIS, A BOOT, BOSD, "BOASTING,"—BOSAN, A Purse, BOTIGAR, A Fork, i. e. The Bending, Hooked, *Bowing* instrument, where we see the idea of *Rising*, or *Swelling* up, as connected with the BOG, and BOS, "Certain, abject, mean, low," as connected with the BASE, or Low spot, BOUDAG, A Bawd;"—BOUDACH, "A Pimp," where we have the *Foul* character, and BOTHAR, "A Lane, road, street," where we have the *Foul* spot. Again, in Irish,

we have BOCHAN, A Cottage, and BOCAN, "A covering, cottage," which means likewise "A hobgoblin, sprite," adjacent to BOGACH, A BOG. The French BOUCAN, A Bawdy House, and a Hut, directly belong to these Celtic terms. Hence we pass to the terms denoting a BOOTH, which is referred by the English Etymologists to the Welsh *Bwth*, the Belgic *Boede*, *Bode*, Domuncula, casa, the Danish *Bood*, Taberna, which they derive from the Belgic *Bouwen*, *Ædificare*, and the Saxon *Bidan*, *Byan*. From hence we seem to be brought to BIDE, aBIDE, aBODE. Under aBIDE, the Etymologists refer us to the Saxon *Abidan*, *Bidan*, the Belgic *Beyden*, the Italian *Badare*, Subsistere, Manere, and the Saxon *Byan*, Habitare. There is some difficulty in these words. We should at once say, that the BOOTH and the aBODE are attached to each other; and if BOOTH belongs to the Celtic terms, conveying the same idea, which we can scarcely doubt, then BOOTH is the original, and is derived from the idea of the *Swelling out*, *Rising up* object. Yet surely we should say, that another Welsh word BOD, "A being, or existence; also a dwelling, or a place of existence; a being stationary; also station in life," belongs likewise to these terms. All this is perfectly intelligible; and however we may class certain words, as more immediately belonging to each other, we come ultimately to the same point. I suppose in another place, that these terms for *Being*, *Life*, &c. as BIOS, BIOTOS, (*Bios*, *Βίος*, *Vita*,) belong to FAT, FEED, PASCO, BOSKO, (*Βοσκω*,) and that the sense of being FAT refers to what is of a PUDGE nature, as in the substantive FAT. Now the terms for *Buildings*, BOOTHs, &c. I derive from the same idea of *Pudging*, or *Swelling out*, and we have seen, that some of them are directly connected with PUDGE, or BOG Matter. Among the terms for BOOTHs, &c. we must reckon the Scotch word BUCHT, &c. before produced. Dr. Jamieson explains BOUCHT, BOUGHT, BUCHT, BUGHT, "A Sheep-fold," &c. &c. to which the combinations *Ewe-BUCHT*, *Ew-BUGHT* belong. These words occur in the same column of Dr. Jamieson's Dictionary with BOUCHT, BOUGHT, "A curvature, a bending of any kind," &c. as of the arm, as in *El-Bow*, &c. of a Garment, called the *Fold* of a Garment, belonging to Bow, To Bend, and its parallels, which are duly produced, and our author has justly

seen, that all these words denoting *Bending*, and the Inclosure of the *Pen*, are related to each other. I have already shewn, what is acknowledged, that the idea of *Bowing* belongs to the BUG, the BAY, the Sinus, the Hollow of PUDGE, PASH Matter, *Water*, &c. This is allowed by all; so that, whatever may be the process, by which these various words are connected, we are still brought to the spot, supposed in my hypothesis.—I find myself obliged oftentimes to produce the same terms in different parts of my work, that the Reader may be enabled to view these various terms, connected with words bearing a different idea, and thereby to form his own judgment from all the evidence before him, respecting their relation to each other.

In the same column with PUGS in Skinner, we have PUKE, Vomere, where we see the notion of *Swelling out*, or *up*, in the effort of Vomiting. Lye produces a PUKE of Hay, which he justly refers to ПАК, Sarcina; where we have directly the *Swelling up Heap*. Mr. Grose explains Pook by “A cock of hay, or barley, West.” BOKE, Nauseare, is another word bearing the same sense as PUKE, and for the same reason. Skinner produces BOKE, as a Lincolnshire term, and refers it to the Spanish *Bossar*, Vomere, and *Boquear*, Oscitare. BOKE is the succeeding word in Skinner to Boisterous, and we now see, that they have the same meaning. In Norfolk BOKE means *Bulk*; as ‘The Wheat has a great ‘BOKE, but it does not yield well, i. e. There is a great *Bulk*, or ‘quantity of straw, and but little grain.’ The Spanish Bosar means, “To run over, to overflow,” where we see the *Swelling out*, or *over* of PASHY matter,—“To vomit; To utter lofty words.” The term next succeeding this is Boscage, “Tuft, clump, or cluster of trees, or plants,” where my idea is confirmed respecting the origin of these terms, and I see likewise Bosquejar, signifying amongst other things, “To make “a rough model of a figure, or *basso relievo* in wax; clay, plaister of “Paris, or any other soft matter,” where we directly see the idea of working with the Plastic materials of BOG, or PUDGE.—BOKE is applied to the BODY of a Cart, which may seem to bring us more directly to BAUCH, (Germ.) The term BODY is the BOKE, or *Swelling out Substance*.

TERMS relating to the *Lips, Cheeks, Mouth*, from the idea of
 PUDGING, or *Swelling out*.

In the Irish Dialect of the Celtic, Pus is the *Lip*, and the term adjacent to it in Mr. Shaw's Dictionary is PUTAG, A PUDDING, and PUTAM, To PUSH, from which it is manifest, that the sense of the *Lip* is derived from the idea of PUDGE, or PASH matter, of the Soft object, PUDGING, PUSHING, or *Swelling out*. When we talk of the *Pouring Lip*, though it is sometimes applied to a particular action; we see the same idea. There are various terms, belonging to our Element BC, &c. which relate to the *Mouth, Lips, Check*, &c. and to the accidents attached to these parts, which belong to each other, and which are derived from the idea of *Swelling up, out*, &c. Among these terms we must class the following; BUCCA, (Lat.) "The Hollow inner part of the Cheek; the Cheek itself.—The Hollow part of the Cheek, which stands out by blowing.—A Trumpet," to which belong BUCCINA, BUKANE, (Βυκάνη, *Buccina*,) &c.—BUCCEA, "A Morsel, or Mouthful, a collop," &c. &c.—BOCCA, BOCA, BOUCHE, (Ital. Span. Fr.) "The Mouth."—Boc, (Welsh,) "A Cheek, or Chop," Boc-Voc, "Cheek to Cheek, touching," which form Voc will shew us from whence the Latin Vox, Vocis is derived with its parallels VOICE, VOIX, (Eng. Fr.) &c. &c. While I examine this word in Mr. Shaw's Dictionary, I cast my eyes on an adjacent term BOG, "A Swelling, or rising up," BOGEILIARO, "To Boss, or Swell out," where we see the true idea.—BUS, (Welsh,) "The Human *Lip*."—BUS, (Ir.) "*Mouth, Snout, a Kiss*," as Mr. Shaw explains it; in the same column of whose Dictionary, I see BUTIS, "A BOOT;—BUTH, A Shop, tent," or BOOTH;—BUTA, "A short ridge, a tun, BOOT," to which BUT belongs, where we still see the same idea of *Rising*, or *Swelling up*, and in the sense of a *Ridge* we are brought to the idea of *Swelling up Dirt*. In the same column I find BUSGAM, "To Dress, to stop, hinder," which unequivocally means

To PUDGE up, as in the French *Boucher*, and the Greek *Buzo*, (*Buζω*, *Refercio*,) whatever may be the precise idea, to which the sense of *Dressing* belongs.—In the English part of Mr. Shaw's Dictionary, we have *PUISIN*, for a *Lip*. Under *Osculum* in Lhuyd I find *imPok*, *Pokhyn*, "A little pretty mouth; Kiss, or BUSS.—*Pokkail*, *imPog*, *Pok*, *Bushet*, "and *Poket*, To *Kiss*.—*Pog*." In the same column of Mr. Shaw's Dictionary with *Pog*, a Kiss, and *Pogam*, To Kiss, I see *Poc*, *Boc*, "A He goat, *Poc*, or *Boc-Ruad*, a Roe-BUCK," *Pocadh*, "A Pocket, "or little BAG," where we still see the idea of *Pushing at, out, &c*. I see likewise *Poitam*, "To drink," which I have before derived from the PUDGE spot, *POTA*, A POT, and *Poitchriadh*, *Potter's* clay, where we are brought to the species of matter, supposed in my hypothesis. Mr. Owen explains *Poc* by "A smack; a kiss," the adjacent words to which are *Podi*, "To take in, to comprehend," i. e. What *Swells out*, so as to be able to take in, and *Podyr*, "POWDERY, mouldering," where we are brought to the spot, supposed in my hypothesis.—BUSS, with its various acknowledged parallels produced by the Etymologists, *Basiare*, (Lat.) *Baiser*, (Fr.) *Basciare*, *Besar*, (Ital. Span.) *Boesen* (Belg.) where Lye has seen, that these words may belong to the Celtic terms, produced above. The preceding term in Junius to *BUSSE*, *Osculari*, are *BUSS*, *Grandior navis piscatoria*, &c. and *Buskin*, *Cothurnus*, where we see the *Swelling out* Hollow. In the terms adjacent *BUSK*, *BUST*, *BUTT*, *BUTTER*, *BUSH*, *BUTTress*, *BUTTOcks*, &c. we still perceive the idea of the *Swelling out* substances, and in *BUTTER*, we are directly brought to PUDGY matter, to which they all belong.—Puz, (Pers. پوز) "The Lip, the Mouth, and "the environs; which means likewise the *Calf of the Leg*."—Bus, (Pers.) بوس "A Kiss, a Buss, Kissing," the terms adjacent to which in Mr. Richardson's Dictionary will decide on the origin of these words. The preceding term to *Puz*, is *Buz*, "A Goat," i. e. the *Pushing out* animal, a parallel term to *BUCK*, where we may see, how these senses are reconciled under my hypothesis.—*Puzei*, *jame*, *direkt*, "Wool, the "Pile of Cloth, the *PITH* of a tree; *Pustigi*, the cream upon milk, the "FAT upon broth," where we see matter of a PUDGY nature. The next word to *Busiden*, is *Pusiden* پوسیدن "To Rot, corrupt, spoil, wither,

“to become *Putrid*,” where we are actually brought to *PUDGE* matter itself. Hence we see from this *PUDGY*, or *Fuzzy* matter for Clothing, why we have as adjacent terms *Pashiden* پوشیدن signifying, “To Cover, conceal, Clothe,” *PUSH*, “A veil, covering, Mantle, garment,” *PUSHISH*, “A Covering, garment.—*PUSHESH*, A coverlet, Sheet, Blanket,” the next word to which is *PUSHEK*, “A Cat, *Puss*,” which confirms my former idea on the origin of this word *Puss*. Let us note the term *Mantle*, which I have shewn to be brought to its original sense, when it is applied to the “*Green Mantle of the Standing Pool*.” I cannot help producing an Arabic term or two, adjacent to these words, as *Baws*, or *Bus*, “Preceding, going before, being superior, excelling, &c.—“A woman’s Hips, *BAUSA*, Having *large Hips*, *BAWSYR*, “The *Hæmorrhoids*, piles. A kind of herb, which cures them, *verbascum*, touchweed, “lungwort, woolblade, Petty Mullein, or high taper.” The Piles, we see, are so called from the idea of their *PUDGING*, or Swelling out, and the Herb may be so denominated from curing it, yet it might belong to the general idea of being of a *PUDGY*, or soft nature, and such I imagine to be the force of *BASC* in *Verbascum*; quasi *Herb-BASCUM*. It is called *Wool Blade* from this property, and *Mullein*, as belonging to *Mollis*. Before I leave these Persian and Arabic words I ought to observe, that the next word to the term, relating to *Wool*, and *PITH*, is *PUZIDEN*, which among other senses signifies “To Cook,” that is, ‘To reduce to a Soft, *PUDGE* state,’ and to this idea belong the Greek *Pesso*, or *PETTO*, (Πεσσω, πεττω, *Coquo*, *matureo*,) and the English *POACH*, &c. “To *POACH* Eggs,” &c. Some Etymologists imagine, that ‘*POCHED* Eggs,’ bear the same meaning as *PASHED* Eggs; and others refer us to *POCHER*, (Fr.) *Effodere*. I must observe, that *POCHER* occurs in the same column of Skinner with *PODGE*, or *PUDGE*. The French *POCHER* means “To *PUSH*, *PASH*, or *PUDGE*, if I may so say, as *with*, or *into* *PUDGY* matter; *POCHER les yeux au beurre noir*, To give him a black eye, To *PUDGE* his eye, *POCHER une lettre*, To make a round top, or bottom to a letter, To *PUDGE*, or mark a letter, *Des oeufs Pochés*, *POACHED*, or *PUDGED* eggs. In *Arinoric* *POAZ* is “To Boil, bake,” &c. The *POCHE* in French, the *POCKET*, is what *PUDGES* out. The *POCHER*,

after game is the PUDGER, the person who PADS about in the PUDGE. The origin of PESSO, (Πεσσω,) will be manifest from its preceding term in my Vocabulary, PESSOS, (Πεσσος, Calculus seu scrupus lusorius,) where we are directly brought to the Dirt of the Ground. There is another word *Pepto*, (Πεπτω, Coquo, maturo,) bearing a similar sense, which might be quasi PETO; yet here there is some difficulty, as the form PB, or PP supplies the same idea. In Welsh *Pobi* signifies “To bake, “to roast, to toast.” Before I quit these terms, belonging to the *Mouth, Lips, &c.* I must note the explanatory term for Poc, a *Smack*, which I shall shew to belong to the Soft matter of *Mud*, as I suppose Poc to belong to PUDGE, or PASH, under some process. In *Smack* we see the idea of *Noise*, and we cannot perhaps separate this idea in some cases from the words here examined, Buss, &c. If we should say, that these words for *Kissing, &c.* relate to the metaphor of *Pashing, or Pudging,* we shall express the whole of the idea. I shall shew, that the term *Kiss* belongs to *Squash* matter, or to the action of *Squashing*, if I may so express it, just as we talk of *Slipping* and *Slopping*, as applied to the same thing.

TERMS, relating to what is *Fat*, to *Food*, to *Feeding*, &c. or conveying ideas connected with such notions, as of a *Swelling out form*, of *Plenty*, *Abundance*, *Fertility*, *Prosperity*, *Cheerfulness*, &c. *Life*, *Existence*, *Being*, an *Animal*, &c. which are all derived originally from the form and property of the **FAT**, **PUDGE** matter of the Earth, or **PEDON**, &c. (Πεδον.)

FAT, FATTEN, FOOD, FEED, FODDER, FOSTER, &c. (Eng.)	FATim, afFATim, (Lat.)
PASCO, PAITRE, PHAGO, BOSKO, BOTEQ, &c. (Lat. Fr. Gr. &c.)	FATUA, (Lat.) The Goddess of the Earth.
VESCOR, (Lat.)	oBESus, heBes, heBETis, (Lat.)
FOTUS, FAUTUS, FÆTUS, FÆCUNDUS, FAC- undus, FESTUS, FESTIVUS, (Lat.)	aBS, (Heb.) To stuff with <i>Food</i> .
FEAST, FESTIVAL, &c. (Eng.)	PIOTES, Pinguis quasi PIGguis, (Gr. Lat.)
BAT, BATTEN, (Old Eng.) To <i>Feed</i> , grow <i>Fat</i> .	PAKus, PAKnos, PUKnos, &c. (Gr.) <i>Fat</i> , <i>Pudging out</i> , <i>Thick</i> , &c.
BAIT, (Eng.) <i>Food</i> for fish, To stop for <i>Food</i> at an Inn.	sPISSus, ePAis, sPESSo, &c. (Lat. Fr. Ital.)
BASTER, BASTAR, BASTA, &c. &c. (Fr. Span. Ital.) Terms relating to Abundance.	BEETHaigham, BIADH, &c. (Ir.) To <i>Feed</i> , <i>Food</i> , &c.
BEATUS, (Lat.) Prosperous, Fertile, &c.	BOUS, BOS, VACCA, &c. (Gr. Lat.) an Animal.
BUS, (Pers.) Enough.	BOUKolos, BEKulos, BUCHail, &c. (Gr. Welsh.) A Herdsman.
FOIZON, (Old Eng.) The Moisture of Grass, &c. Abundance.	BWYD, (Welsh.) Meat, <i>Food</i> .
	BEATHa, BYWYD, BIOS, BIOT-os, VITa, (Ir. Welsh, Gr. Lat.) Life. &c. &c. &c.

I shall produce in this Article, a Race of words, belonging to our Element BD, &c. which relate to *Fat*, or to what is *Fat*, to *Food*, and to the action of *Feeding*; or which convey a train of ideas, perpetually connected with such notions, such as terms relating to *Plenty*, *Abundance*,

Fertility, Prosperity, Cheerfulness, &c. Life, Existence, Being, &c. In this Race of words we must class the very terms adopted, *FAT, FEED, FOOD*, which together with their kindred words, I conceive to be derived from the idea, which we annex to the substance called *FAT*, or to the *FAT* matter of *Soil* and *Dirt*, that is, to the Soft Unctuous Matter of a *BOG*, or *PUDGE* nature, *PUDGING*, or *Swelling out, up, &c.* When we talk of a *FAT, Rich, Soil*, and of “Clouds dropping *FATNESS*,” we are directly brought to the *BOG*, or *PUDGE* Matter of the Ground, from which I suppose these ideas to be derived. A variety of circumstances annexed to the Soft, Unctuous *FAT*, or *PUDGE* matter of the *Ground*, operate in suggesting to us the train of ideas, which relate to objects *Swelling out, PUDGING out, with Juice, &c.* and which belong to *Growth, Increase, Abundance, Fruitfulness, Fertility, Prosperity*, and hence to a *Prosperous, Happy, Fortunate* state of things, to a *Gay, Cheerful* appearance; to *Mirth, Gladness, &c. &c.* whether our minds are impressed with the *Swelling form*, and the *Soft, Smooth, Sleek Appearance* of such *FAT, Unctuous* matter of the *Ground*, the *PUDGE, &c.* or whether we regard the *Property* of Ground, in this *PUDGE, FAT* state, as producing *Fertility*. In many cases these ideas of the *Appearance* and the *Property* of such matter cannot be separated: Yet we shall find, that the impression of the *Form* and *Appearance* of *FAT, or PUDGE* Matter is commonly most visible, and that the *Property* of the Ground in producing Fertility is not perhaps so much to be considered as the object, which has attracted the attention of the mind in the formation of terms, conveying this train of ideas.

The notion of a *FAT, Oily, Unctuous* Substance of *Grease, Oil, &c.* is perpetually connected with the idea of a *Plenteous, Rich* state of things, of a *Beautiful, Charming, Gay* appearance, or of *Beauty, Grace, Excellence, &c.* This is a fact, which I shall prove by unequivocal examples; and I shall shew moreover in the progress of my Work, that the words expressing these *FAT, Oily, Substances*, were originally derived from terms, under different Elements, denoting the *Uliginous, Oily* Matter of *Clay, Mud, PUDGE, &c.* But whether we allow this origin, or not, I shall prove by indisputable facts, that these terms, which express at once *Grease, FAT, &c.* and a

Beautiful appearance, are actually applied to such *Uliginous* matter, and therefore might be derived from it. In Latin *Unctus*, signifies “Anointed,” “Greasy, Oily,” and it means likewise “Wealthy, plenteous, copious,” where we simply see *Greasy* matter, and its concomitant idea, *Plenty*, or *Abundance*. This term is particularly applied to *Rich Food*, “*Uncta Cæna*,” &c. Under the sense of *Wealthy* R. Ainsworth has produced the “*Uncta devorare Patrimonia*,” of Catullus, to which he has brought as parallel our combination a “*FAT Benefice*,” and he has moreover produced a passage, containing a well known use of the term, where it is applied to the *Graces* of Composition, “*Unctior splendidiorque consuetudo loquendi*.” I shall shew, in the course of my enquiries, that *Grace*, *Gratia*, and *Charis*, (*Xapis*,) belong to *Grease*, for the same reason; but whether they do or not, this single instance of *Unctus* is sufficient to prove, that this relation *might* have existed.—The Greek *Liparos*, Λιπαρος, from *Lipos*, Λιπος, *Pinguedo*, adeps, *sebum*, is explained by “*Pinguis, obesus, adiposus, Unctus; Opimus, opulentus; Pulcher, præclarus, Beatus, felix, est et epith. precum, Ambitiosus, vehemens, assiduus*.” The Latin *Opimus* contains this union of ideas, and it is supposed to be derived from “*Ope*, i. e. *Terra*, Fest. ut proprie dicatur *Pingui Solo*.” Robert Ainsworth explains *Opimus* by “*Fruitful, rich, fertile, FAT, well grown, large, gross.—Large, fair, plentiful. Abounding with all good things, rich, well furnished. Most honourable, or great*.” This word likewise is applied in a familiar example, produced by this Lexicographer, to the *Graces* of Language, accompanied by another term, which is almost taken in its material sense. “*Opimum quoddam, et quasi Adipatæ dictionis genus*.”—The Latin *LÆTUS* contains the union of the various ideas, which I have above unfolded, and I shall shew in a future Volume, that it belongs to terms denoting *Mud*, under the form *LT*, &c. as *LUTUM*; but whether it does or not, I shall here shew, that it *might* be derived from this source, and that it is actually applied to *LUTEous*, or *Uliginous* Matter. R. Ainsworth explains *Lætus* by “1. Glad, merry, frolicsome, cheerful, joyous, joyful, jolly, jovial, jocund, pleasant, delightful. 2. Lucky, fortunate. 3. Of fields, Plentiful, fruitful, verdant. 4. Of Cattle, *FAT*, in good

“liking. 5. Welcome, acceptable. 6. Brisk, lively. 7. Willing. 8. Swift.” The various applications of this word to the Ground. *Læta Terra*, &c. *Lætas segetes*.—*Tellus Lætior*, &c. *Læta Pascua*, “*Locos Lætos et* “*amœna vireta*,” &c. &c. all bring us to the true spot, but in the following well known passage, we at once see the whole fact, as stated in my hypothesis. Here *Lætus* is directly connected with the *FAT Ground*, and with *Uliginous* matter, “At quæ *Pinguis Humus*, dulcique “*Uligine LÆTA*.” Let us mark the explanatory terms *Joyous*, *Jocund*, *Glad*, *Merry*. I shall shew, that *Joy*, *Jocund*, *Jocus*, *Joke*, &c. belong to *Juice*, (Eng.) *Jus*, *Succus*, &c. for a similar reason, and *Glad* is acknowledged to belong to the German *Glat*, *Lubricus*, *Hilaris*, which Wachter has very justly referred to *Gloios*, *Gloiodes*, *Gliskros*, (*Γλοιος*, *Sordidus*, *Sordes Olei*, *Γλοιωδης*, *Γλισχρος*, *Glutinosus Viscidus*,) where we are brought to *Glue*, *Glutinous*, *Clay*, *Gwalt*, (as they call it in Cambridge,) *arGilla*, *arGillos*, (*Αργιλλος*.) My Lexicographer explains *Glatt* by “Smooth, even, Sleeked, plain, well polished, *Glatte Hand-schuh*, *Glazed gloves*,” where let us note *Sleek* and *Glazed*, from which latter word we shall pass to *Glister*, *Glitter*, and the term *Glatte* will likewise remind us of *Glide*, and *Slide*. It will now be perceived, how terms, denoting *Splendor*, *Brightness*, &c. may be derived from the *Shining* of *FAT*, *Greasy* Matter. I have shewn in another place, that the idea of *Dirt* may bring us by different processes of the understanding to the same idea of what is *Fine*, *Gay*, &c. (*Prelimin. Dissert.* p. 118-19, &c.) We shall now understand the propriety of adopting the term *Glad*, or *Gladness*, on such occasions as the following, where the writer unconscious of the origin of the term was guided to its use by a just impression, “He shall *anoint* thee with the *Oil* of *Gladness* above thy “fellows.” It will now likewise be understood, how *Neat* and *Nitidus* may belong to *Nasty*, and how the Latin word may signify in some of its senses “*Neat*, clean, spruce, trim, gay, fine, genteel in dress or manners, “florid, gallant, gorgeous.—Bright, shining, *Glittering*, *Glistering*. “Looking bright, fair and beautiful; also smooth, splendid, delicate; “also elegant,” and likewise, “Slick, well *FED*, *FAT*, *Plump*.” Thus we see, how the mind passes from “*Nitent Unguentis*, to *Nitet diffuso*

“*lumine Cœlum.*” The term *Nitor*, “To Strive, Struggle,” relates to *Struggle*, and *Contention*, in the *NASTY*, *Greasy*, Path. If the sentence, which R. Ainsworth produces, relating to *Struggling* in a Path, “*Ardua per loca agresti ac trepidante gradu Nititur,*” had been of the following kind, “*Lubrica per loca Labente gradu NITITUR,*” or if we might have said ‘*Per loca adipe, vel unguento NITIDA NITITUR,*’ we should have seen the true idea. The Latin *Luctor* bears the same relation to *Lutum*, as *Nitor*, To Struggle, does to *Niteo*, To be *FAT*, *Greasy*, &c. and thus *Lipares*, (*Λιπαρης*, *Assiduus*,) Sticking to, in, at any thing, is connected with *Liparos*, (*Λιπαρος*, *Pinguis*,) denoting Sticky matter, and *Labor*, *Laboris*, *Laboro*, relating to *Labour*, with *Labor*, *Labi*, To *SLIP*. It will now be seen, how *Nidor*, the smell of *Greasy* matter, may belong to *Nitor*, *Nitoris*. I shall shew, that the terms *Merry*, *Mirth*, &c. belong to *Mire*, for the same reason. Cicero has combined *Nitidus* and *Lætus* with great effect, and has applied them to a certain species of ornamented Language, and what is curious, he involves his combination with the direct mention of the *Greasy* substance of *Oil*, by the aid of an apt metaphorical allusion, or comparison, “*Nitidum quoddam genus est verborum et Lætum, sed Palæstræ magis et Olei, quam hujus civilis turbæ ac fori.*”

The introduction to this article has been extended to a greater length, than I usually adopt on such occasions; as it is destined to unfold to us a train of ideas, which is perpetually visible through the whole compass of Human Speech; though we were but little acquainted with the extent, or the force of its operation. I shall now proceed to the detail of the terms themselves, proposed to be explained in this article; and shall exhibit those words, belonging to the Element *BD*, &c. which relate to ‘What is *Fat*, to *Food*, and to the action of *Feeding*, or which relate ‘to ideas perpetually connected with such notions,’ as before explained. Among these terms we must class the following; *FAT*, *FATTEN*, *FOOD*, *FEED*, *FODDER*, with their parallels produced by the Etymologists, as *Fæt*, (*Sax.*) *Fett*, *Feist*, (*Germ.*) *Vet*, (*Belg.*) *Fetten*, (*Germ.*) &c. *Fode*, (*A. S.*) *Foda*, (*Dan.*) *Bwyd*, (*Welsh.*) *Biotos*, (*ΒίOTOS*,) *Fedan*, (*Sax.*) *Voeden*, (*Belg.*) *Weyden*, (*Germ.*) *Paistre*, or *Paitre*, (*Fr.*)

Pasco, *Pastum*, (Lat.) *Fodan*, (Goth.) *Fæda*, (Isl.) the Greek *Botein*, *Boskein*, with the terms, attached to them, *Boter*, *Boton*, *Botane*, &c. (*Βοτειν*, *Βοσκειν*, *Pascere*, *Βοτηρ*, *Pastor*, *Βοτον*, *Pecus*,) *Fodre*, *Fother*, &c. (Sax.) *Futtern*, (Germ.) *Voederen*, (Belg.) &c. &c. The Latin *PASCO* has likewise been referred to *PASKO*, *Pao*, *Paomai*, (*Πασκω*, vel potius *Παομαι*, f. *ασομαι*, *Possideo*, *Gusto*, *Vescor*.) In the German *WEIDEN*, To *Pasture* cattle, we see the *WEIDE*, the *Pasture*, the *PUDGE* Ground directly connected with it. It is in vain here to decide, whether *WEIDEN* means "To grow *PUDGY*, or *FAT*," or To crop the herbage of the *PUDGY* Meadow.—The German *FUTTER* not only means "FODDER, "FOOD, &c. but it signifies likewise the "Lining of a garment," where we are unequivocally brought to the idea of *PUDGING*, or *Stuffing* out. In our vulgar term *FOTHERMENT*, which corresponds to *BOTHER*, *PUTHER*, &c. &c. we have a similar idea of a *PUDGY* state, applied to another purpose.—FODDER in English, and in German *FUDER* is used likewise for a *Load* of any thing of Wood, stone, Lime, Lead, &c. where we have still the idea of the *Swelling out*, *PUDGY* Form, Substance, or *Mass*, &c. We talk too of a "PIG of Lead," where *PIG*, both as applied to the *Lump* and the animal, means the *PUDGY* substance. In German "Ein *FUDER Wein*," is "A *Vat*, or *Tun* of Wine," where let us mark *VAT*, or *FAT*, a kindred term; and we shall hence understand, how *FAT*, as an adjective and substantive, is derived from the same idea. In examining these words in Skinner, I cast my eyes on other terms belonging to our Element, appearing in the same leaf, as *FASHION*, *FAST*, *Firmus*, and *Jejunium*, *FASTEN* upon, *FATHER*, and *FATHOM*, *FAUCET*. I shew, that *FASHION* or *Form* is derived from the Plastic nature of *PUDGE* matter, that *FAST* and *FASTEN*, relating to the sense of *Holding*, or of *Tenaciousness*, belong to the idea of *Sticking* in *PUDGE* matter, that 'To *FAST*,' *Jejunare*, means 'To keep *FAST*,' or *Tenacious* to the purpose, as of *Abstaining*, just as *Abstain* belongs to *Teneo*, and *Tenacity*, and that *FATHOM* relates to the Watery *BOTTOM*, through which a person *WADES*. The *FAUCET*, *FAUSSET*, (Fr.) obturaculum, is that which *FASTENS*, *PUDGES*, or *Stops up*. The term *FATHER* I shall consider in another place.

Let us mark the kindred term, adopted in the explanation of the Greek word *Pasko*, (Πασκω,) the term *Vescor*, and remember *Esca*, where the Labial sound is lost. An adjacent term to *Vescor* in our Vocabularies is *Viscum*, where we directly see the idea of *PUDGE* matter, and let us again note its parallel term *Ixos*, (Ιξος, *Viscum*,) where the Labial sound is wholly lost.—The term *Viscus*, *Visceris*, may be derived from *Vescendo*, as the Etymologists imagine; or it may belong to *Viscum*, or *Viscus*, under the idea of the *Glutinous* adhesion of the Bowels. We ought however to remember, that the sense of the *Bowels* brings us to the idea of the *Deep, Low* spot, as referred to the Earth, The *Bowels* of the *Earth*, *Viscera Terræ*, which would at once conduct us to the Spot supposed in my hypothesis.—*Victus*, Sustenance, *Food*, connects itself with *Vivo*, *Vixi*, *Victum*, where we have the two forms *VV*, and *VC*, as in *Pavi*, and *Pasco*, &c. From *Victus* we pass to *Victuals*, and its parallels *Victuailles*, (Fr.) *Vittouaglia*, (Ital.) &c. The Greek *FAGO*, (Φαγω, *Edo*,) may belong to these words for *Food*, &c. I must leave the Reader to consider whether *Esca*, which is certainly attached to *v-Escor*, does not connect itself likewise with *Edo*, *Esthio*, (Εσθιω,) Wachter derives the German *Vochenz*, “*Panis similagineus*,” from *FAGO*, (Φαγω,) and he sees no relation between this word, and the succeeding term in his Glossary *Vod*, *Fotor*, *Nutritor*. The succeeding term is *Vogd*, which means *Præfectus*, *Patronus*, and I must leave the German Scholars to decide, whether the idea of a *Master*, *Guardian*, *Governour*, has not been derived from that of a *FEEDER*, *Nourisher*, *Sustainer*, &c. The term, says Wachter, is used “*De principibus, et omnibus imperium habentibus, et eminentissime de Deo, cœli et terræ Moderatore, quamvis non nisi a Poetis.*” We all remember the familiar application of the metaphor of *FEEDING*, as of Sheep, &c. to that of *Governing*, Ποιμενα λαων, *PASTOR*, à *PASCO*, “*One who keepeth any sort of animals, a shepherd, a herdsman, a keeper of poultry, as pigeons, peacocks, &c.—Met. A King, or Governour,*” I examine however in another place a Race of words, denoting the *Great Personage*, which I shew to be derived from the idea of the *Great Mass*, *Rising*, or *Swelling* up in general, without a direct reference to the idea of *Nourishing*; and to these words *Vogd* may belong.

FOSTER, with its parallels *Fostrian*, *Voedsteren*, (Sax. Belg. &c.) is acknowledged to belong to FEED, FODDER, and we are reminded likewise of *Forare*, which brings us to *Foveo*, and *Fotus*. We here see both forms *Foveo*, and *Fotus*, from which some might imagine, that the Labial F^a supplied the original Elementary character. This however belongs to Theory, and does not interfere with the truths, which I am unfolding respecting the Elementary form FT. In *Pasco*, *Pavi*, and *Pastum*, we have likewise both forms PS, and PV. The Latin *Foveo*, and *Fotus*, bring us to *Faveo*, *Favi*, *FAUTUM*, which originally belonged to the idea of *Favouring*, or of shewing kindness by Nourishing, or FEEDING. From *FAUTUM*, *FAUTRIX*, "*FAUTRIX* natura," we pass to *FAUSTUS*, "*Lucky, auspicious*," &c. and from thence to *FESTIVUS*, *FESTUS*, the *Festival*, the *FEAST*, where in *FEAST* we are again brought in contact with the idea, expressed by FEED. The *FASTI* the Calendar, is the composition, where the *FESTI dies* are recorded, and *FAS*, "*Piety, justice*," &c. seems to belong directly to *FAUSTUS*, as denoting what is *Fair, Good*. We shall at once see with what a variety of ideas the sense of FEEDING or *Nourishing* is connected, if we consider the various purposes, to which *Almus* is applied, "*Properly cherishing, nourishing; but may be rendered into English, Holy, pure, fair, clean, calm*." The term *Alo* likewise means "*To Nourish, Feed, cherish, maintain, keep and find with all things necessary; to bring up; to make much of; to augment, increase, improve*," where we see how *FAUTUM*, and *FOTUM*, may belong to such terms as FEED, &c. &c. The following well known passage will confirm my idea respecting the origin of *FAUSTUS*, and will shew us likewise the *curiosa felicitas* of the Poet, who is thus enabled, by the force of a just impression, to bring terms together, which contain the same fundamental idea.

"Nutrit rura Ceres, almaque FAUSTITAS."

In *FÆTUS*, "*Big, or great with Young*," and *FÆCUNDUS*, we have other terms of the same race, and in the word *BIG*, belonging to our Element, we see the idea of *Swelling*, or *Pudging* out, as supposed in my hypothesis. In *Fæteo*, "*To Stink*," we have *PUDGE* Foul matter, under

another idea, and in its kindred and adjacent term FÆDUS, Filthy, we have a similar notion. I shall shew, that FÆDUS, the Bargain, Treaty, brings us still to PUDGE matter, under the sense of the *comPACT*, what is made up in a *comPACT*, consistent Lump, Mass, form, state, &c. FACUNDUS seems to be only another form of FÆCUNDUS, as in one sense FÆCUNDITAS means “Exuberancy, fluency, *Eloquence*.” We see, under my hypothesis, how FÆCUNDITAS may belong to FÆX, FÆCIS, Dirt, Dregs. I have shewn, that FACIO is derived from the idea of PUDGE Matter, under its *Plastic nature*.

In Irish FASAM is “To Grow, or increase,” and FAS, “Growing, “increase, growth.” FAS likewise signifies, as Mr. Shaw explains it, “Empty, vacant, hollow;” and I find as adjacent terms, FASACH, “A desert, wilderness,”—FASACHAM, “To desolate,” and FASAM HUIL, “Growing, increasing, wild, desert.” I must leave the Celtic Scholars to decide from what idea the sense of a *Desert* is derived. It should seem from the last article, that the *Desert* meant the Spot, where every thing *Grows Wild*, as we express it, in “waste fertility.” It might be derived from the idea of “*Empty, Vacant, Hollow*,” which is connected, as we know, with Swelling out objects. In the next Article we have FAS NAH AON OICH, “A Mushroom,” which directly brings us to PUDGE, *Spungy* matter. I see adjacent to these words FASAN, FASHION, which belongs to FAS, Growing, &c. just as FACIO does to FÆCUNDUS. In Welsh the corresponding word to FAS, Growing, &c. is FAETH, which Mr. Owen explains by “Luxuriant, fruitful, rich, FECUND, Mellow, ripe,” and in the example, which this Lexicographer has produced of its application, we are brought to the spot, supposed in my hypothesis, “*Tyr gwyz, a thir FAETH, Wild Land, and cultivated Land*.” In the same column of Mr. Owen’s Dictionary, we have FACED, “Curd; *Posset* “curds,” where we perceive in the term POSSET, the true idea of PUDGE Matter. In the same opening of this Dictionary, I see likewise FAWD, “Fortune, luck, prosperity, happiness,” where our author refers us to *Faw*, signifying, “A flowing form; radiancy; glory,” &c. It is curious, that from the Welsh FAETH, the sense of a *Desert* is derived, but by a process not like that, which I have above exhibited from FAS, as

Di-FAETH, "What is *un-FECUND*, a *Desert*, or barren place," from *Di*, privative and *FAETH*.

The terms adjacent in the order of a Latin Vocabulary to the words in that Language, which I have just produced, are *FASTUS*, *FASTIGIUM*, and *FASTIDIUM*, which all belong to the idea of *Swelling* out. Yet *FASTIGIUM*, which signifies the *Top*, relates likewise to "The *Bottom*, " or *Depth*, as of a *Pit*," where we are actually brought to the spot supposed in my hypothesis,—The *BOTTOM* of the *PIT*,—The *PUDGE* Hole, or *Matter*. I see likewise *FATUUS*, "Insidid, Mawkish, that hath " no taste," where we again have the *Vile* *PUDGY* stuff. I perceive likewise the word *FATUM*, which has some difficulty. If *FATUM* is that, "quod *FATUM* est," this term must belong to the words, relating to *Noise*, *PATTER*, &c. which I suppose to be derived from the noise in *PASHING* against *PUDGE* Matter. If *FATUM*, as denoting *Death*, belongs to *FATUUS*, *FATIGO*, &c. it relates to the idea of being reduced to a weak *Relaxed* state. There is still a third notion on the origin of this word, which I have given in another place. I see likewise as adjacent terms, *FAUX*, *FAX*, *FATIGO*, *FATEOR*, *FATISCO*, *FASCIS*, *FASCIA*, and *FASCINUM*. I have shewn, that *FAUX* means the *Hollow*, or *Fossa*; and *FASCIS*, A *FAGGOT*, &c.—A *Pack*, or *Packet*, and *FASCIA*, the *Band*, or *Roller*, denote the *Lump* of matter, where let us mark the kindred term *PACK*, and *Packet*. In *FATIGO*, and *FATISCO*, we see the *Loose*, *Relaxed* state of *PUDGE* Matter, and I give in another place some observations on the origin of *FATEOR*. The term *FAX*, the *Torch*, is supposed to belong to *FAOS*, (*Φαος*, *Lux*.) and so it may, yet it should perhaps be referred to the idea, expressed by *PIX*, &c. the *PUDGE*, *PITCHY*, or *Unctuous* Matter, of which it is composed. The term *FASCINUM* is explained in another place. We shall now understand, that the familiar word *BAIT*, in the phrases 'The *BAIT* for Fish,' and 'To *BAIT* at an Inn,' belongs to *BAT*, &c. as relating to *FOOD*, and the Etymologists have accordingly referred it to the French *PAITRE*, &c. In the sense of *BAITING* Dogs; the word *BAIT* must be referred to terms of *Excitement*, and *Agitation*; *BEAT*, &c. which I shall shew to have been originally derived from *PASHING*, *PUSHING*, &c. as amongst *PUDGE* Matter. The Reader must

not be wearied by this useful and significant word, though it be not in general familiarly adopted. In French *apPAT*, signifies a *BAIT*, and *apPAS*, “Charms, Graces,” &c. that is the *BAIT* of Beauty, *apPATER*, “To put a *BAIT* on a hook, or snare. To *FEED* Birds with a sort of “dough, in order to *FATTEN* them,” and *Menage* refers *aPAS*, *Esca*, to *PASTUM*. That *Grace* constitutes the *Charm*, or *BAIT* of Beauty, by which alone men are caught, as Fish by the *BAITED* Hook, we have all learned in our earliest days from Classical authority,

Καλλος ἀνευ χαριτων τερπει μονον, ου κατεχει δε,
Ως ατερ αγκιστρον νηχομενον δελεαρ.

The three succeeding articles in Skinner to *BAIT*, are “The Hawk “*BAITETH*,” which means “The Hawk *BEATETH* with his wings;”—*BAIZE*, with its parallels *Bay*, (Germ.) *Bayeta*, (Span.) *Bayette*, (Fr.) &c. &c. *Pannus villosus*, which means the *FUZZY*, or *PUDGY* Stuff, as it were, and *BAKE*, belonging to *BACIAN*, (Sax.) *Pinsere*, *Pachan*, (Franc.) &c. &c. and to *Pinso*, *Pisi*, *Pistum*, which signifies To *PUDGE* up, or Form into a Lump, *PUDGE* like Matter. The Etymologists here justly remind us of the Phrygian term for Bread *BEKKOS*, (*BEKKOS*), about which we have heard so much.

The sense annexed to *FAT*, and *FATTEN*, brings us to the kindred terms *BAT*, *BATTEN*. We know, that the term *BATTEN* occurs in Shakspeare, and it seems to have retained some of its original idea of *Vile*, or *Coarse* *FEED*, while the term *FEED* had lost this more primitive meaning. In *Hamlet* we have, “Could you on this fair mountain leave “to *FEED*, And *BATTEN* on this moor?” Mr. Steevens explains *BATTEN* by “To grow *FAT*,” and produces a passage from an old Play, “And “for Milk, I *BATTEN*’D was with blood,” where *BATTEN* is likewise used in a contemptuous sense, ‘I was *PUDG*’D out, or *bloated* out with ‘blood,’ and he adds likewise “*BAT* is an ancient word for *Increase*.” Hence we have the adjective *BATful*, so often used by Drayton in his “*Polyolbion*.” Mr. Grose explains *BATTEN* by “To *FEED*, or *FATTEN*,” and the adjacent terms to this are *BASHY*, “*FAT*, *Swelled*, *BATING* with “child. Breeding, gravid,” i. e. *BIG* with child, *BATTEN*. “The Straw

“ of two Sheaves folded together,” *BATtlings*, “ The loppings of trees, “ larger than *Faggots*, and less than timber,” in all which we see the idea of *Swelling* out substances, and I likewise see *BATTLES*, which Mr. Grose gives us, as the Cambridge and Oxford term for “ Commons, “ or board.” This is an Oxford, but not a Cambridge term; and it must be referred to the idea of *Feeding*, or *BATTening*. In Sherwood’s English and French Dictionary, (1630,) we have “ To *BATTLE*, “ or get flesh, prendre chair, *BATTLE*, *Fertile*, To *BATTLE*, or grow “ *FATTER*,” &c. &c.—To *BATTLE*, (as schollers doe in Oxford,) “ *Estre* “ *debteur au College pour ses vivres.*”—*BATTLING*, “ *Vivres manger* “ *morche.*” Adjacent to these terms, I see *BATTER* for pancakes, or fritters, *Batter’d*, *BATU*, *BATTEL*, *BATAILLE*, combat, which terms for *BEATING*, I shall shew to be derived from *BATTERING*, or *PASHING* about, *BATTER*, or *PUDGE* like matter, and thus we see, how *BATTLE*, relating to *BATTERING*, and *BATTening* contains the same fundamental idea. I see in Grose among the terms, produced above, a Derbyshire combination *BATTLE-Wig*, an Ear Wig, which means perhaps the troublesome animal, which *BATTLES*, or *BEATS* about you. This may be the original of the *Fluttering* *BAT*. I see in Grose another adjacent term, which is used likewise in Derbyshire, “ To *BAT* with the eyes, to wink; that is, To “ *BEAT* with the eyes.” In Mr. Todd’s Edition of Johnson’s Dictionary, *BATful* is produced as a term familiar to Drayton, in his *Polyolbion*, with two quotations in which we have *BATful* *Pastures*, and *BATful* *Meads*. Under *BATTEN*, which is considered as a word of *doubtful* Etymology there is a quotation from Philips, where we have “ The “ Meadows here with *BATTening* *Ooze* enrich’d,” where the *Ooze* brings *BAT* to *PUDGE* Matter, according to my hypothesis. Under *BATTEL* we find one sense to be that of “ Fruitful, Fertile,” with a quotation from Hooker, where we have *BATTLE* *Grounds*. John Florio adopts the words “ *BATTLE*, *Fruitfull*,” in explaining the Italian *Lieto*, belonging to the Latin *Lætus*. We may observe, that *BAT*, *BATTLE* belongs to *PUDGE*, *BOG* Matter, just as *Lætus* does to *slUSH*, *uLIGO*, “ At quæ *Pinguis* “ *Humus*, *dulcique uLigine*, *Læta*.”

The term *BAT*, denoting *Plenty*, *Increase*, has various words belonging

to it, in Modern Languages *BASTER*, (Fr.) *BASTAR*, (Span.) “To abound, “to be plentiful,” *BASTA*, (Ital.) and the Latin *BEATUS*, which is brought to its original spot and idea, in such applications as *BEATUM Rus*, *BEATA Ubertas*, *BEATI Campi*, *BEATUS Eurotas*, &c. &c. The term *BEATUS* has been justly referred to *Beo*, though the adjective represents the more original form. In the Dialects of Hindostan *BHAT*, as represented by Mr. Hadley, is the term applied for the Comparative Degree, answering to our word *More*, *BHOTE* is another form signifying “Very much, “many,” (*Gramm.* page 26, and Part II. p. 4.) In Persian بسیار *Besyar* means “Many, much, numerous, frequent, ample, copious,” and in the simple form we have *BUS* بس “Enough, it is sufficient.—A great number, “many, more.” In Persian فزا *FEZA* signifies “More, Encreasing, grown, “augmented,” *FUZUDEN*, “To increase, multiply,” and *FUZUN*, “More, “greater, larger, Increase, Multitude, magnitude.” This latter form *FUZUN* will remind us of the English and French term, *FOISON*, “*Earth’s* “increase, and *FOISON* plenty.” In one sense *FOIZON*, or *FEZON* is used, says Mr. Grose, for “The nature, juice, or moisture of the grass, or “other herbs, the heart or strength of it,” that is, The *Swelling out* juices of the Plant. Skinner cannot help reminding us of the German *FEIST*, *FAT*, though he prefers the origin given by Menage of *Fusio*. The term *Fundo FUDI*, *Fusum*, belongs to the same idea of Watery *PASH* matter. Mr. Weston has seen this resemblance between the French and Persian words (*Specimen*, &c. page 124.) the adjacent words to which belonging to our Elementary character are نستى *FISTEK*, *PISTACHEO* فوت *FAWT*, “Death, Passing away,” to which he refers *FATUM*, though he observes, that the Romans have a good derivation for the word, *FATUM*, “quod Dii *Fantur*,” and فوز *FUZ*, *PHYZZ*. In the explanation of the Arabic word *FAWT*, Mr. Richardson has adopted the term *Slipping*, where in *Slippery* Matter we see the original idea. We see too an adjacent Persian word *FUDEJ*, Fermentation, where again we have the true idea. In Arabic and Persian فوز *FUZ* is Victory, Escape, Death, that is *Slipping* away from peril, and فوز *FUZTH*, (Pers.) “The circum- “ference of the mouth,” which seems to bring us to *FAUX*, *FAUC-is*, The Hollow of the Jaws, *Bocca*, &c. &c. The term *PHYZ* seems to

be the FACE, which belongs to FACIO, relating to Plastic Matter. I have produced the name of the River PISON, as belonging to our Element, and as directly denoting *Watery* Matter; but according to Josephus it denotes FOIZON, or *Plenty*, a Multitude; nay the word which he uses for a Multitude, is a kindred term to *Plenty*. “Και Φεισων μεν. “Σημαινει δε πληθον τουνομα,” (1. c. 1.)

The Persian term FEZA, or FUZUN produced above is supposed to be the word, which was intended to be represented in the well known scrap of Persian extant in the *Acharnenses* of Aristophanes, where the Ambassador *Pseudartaba* is made to say “Iartaman exarx’ anapissona “satra,” Ιαρταμαν εξαρχ’ αναπισσωνα σατρα. If *Pisson*, Πισσον, in this passage relates to Abundance, or FOIZON, and if PHEISON expresses the same idea in the name of the river PISON, (Φεισων,) it must be owned, that the Greeks in their representation of the same idea, on such different occasions, have duly performed their part in delivering down the record of sounds, and of meaning. I dare not venture at an attempt to disentangle the Persian contained in this passage; yet I cannot refrain from making a few observations on the occasion. It is supposed, that the name *Pseudartaba*, is *Sha Dara Zab*, or *Tab*, where *Zab* is the Eye, and *Sha-Dara* is the *Sha Dar*, names for a King. It is supposed, that the *a satra* is *As Tra*, or *Az Dara*, ‘From the King.’ Perhaps *Assa Tra*, or *Assa Tra* is *As-sa Tra*, or *Az Sha Dara*, from the *Sha Dara*, as in the name of the Ambassador. The Elementary Character $\overline{\text{TS}}$, $\overline{\text{DS}}$, $\text{Z}\} \text{R}$, is the name for a King, and hence, from the form *DR*, we have the *Dara* in this representation corresponding with *Darius*, and from *SR*, terms corresponding with *Cyrus*, and *Xerxes* among the Greeks, just as the mixed sounds of the first letter were impressed on the Greek ear. Hence we have the *SIR*, and *SIRE* of the English, with their acknowledged parallels, *Sire*, *Sieur*, (Fr.) &c. &c. the *KURIOS*, (Κυριος,) of the Greeks, and the *CZAR* of the Russians, all belonging to the *SUR* in *SUR-face*, &c. The idea of the Persian Ambassador bringing *Gold* is so much the drift of the dialogue in Aristophanes, that I cannot but consider the part *XARX*, as representing the Persian word for Gold. In Persian *ZER* زر is “Gold, Money,” which

Aristophanes has perhaps represented here by *XAR-x*, as in *XER-x-es*, the sound of *x* is added. The sounds of *s*, or *z*, and *r* are so connected in Persian, that the same character is used for both, though when *z* is intended, a little dot is put over the letter *ز* as *ز̇* as in the representation of this very word *ز*; *ZR*. The same union of sounds between *r* and *s* appears in the Greek word *αρρην*, *αρσην*. Nay the Greeks have adopted the same artifice in the very word, which they have in their own Language, directly belonging to the Persian *ZER*, Gold, as in *CHRU-s-os*, (*Χρυσος*,) and thus, if my conjecture be just, the representation *Xarx*, which they have made of the Persian term for Gold, is no other than that which they have used in their own term *CHRU-s-os*, or *CHURS-os*, *CHARS-os*. Now we may venture almost to affirm, that no creature, under a Greek name, from the time that Cadmus taught them letters, till the present moment, by his own efforts, with *Plato* himself at their head, the prince of their Etymologists, amidst all their intercourse with the Persians, ever conceived, that the Persian and the Greek names for Gold were the same word.—Such was the mind of this extraordinary people, who in the abundance of their communications knew and thought so little themselves, and yet who have taught others to think and to know so much.

The Scotch have the same term *Foison*, which Dr. Jamieson explains in one sense by "*PITH*, ability; used to express both the *Sap* of a Tree, "and bodily strength," where in the sense of *Sap*, we see the idea of *Soft* *PUDGE* matter, and in *PITH* we have a kindred term. *FOURTH* in Scotch has the same sense of "Abundance, plenty, fullness," though Dr. Jamieson does not refer them to each other, but he seems to think, that the word *FOURTH* stands alone, if we may judge from the following remark annexed to it, "It does not appear that there was any substantive "noun resembling this in A. S." In the same and next column of his *Lexicon* we have *FOUTCH*, or *FOTCH*, To exchange, Shift, Flinch, &c. which is derived from the Agitation of Soft, yielding Matter; as in *BOGGLE*, directly belonging to the *Bog*;—*FOUSEE*, *FOUSY*, "A Ditch, "a trench," belonging to *Fossa*, where we are directly brought to the spot, supposed in my hypothesis the *PUDGE* Spot, or *PIT*;—*FOUTIE*,

FUTIE, "Mean, base, despicable," FOUTTOUR, FOUTRE, "A term expressive of the greatest contempt," where we see the idea of Vile PUDGE. The term FOUTIE, or *Fouty* is still used in Warwickshire in the same sense, and FOUTRA occurs in Shakspeare, "A FOUTRA for the world, "and wordlings *Base*,"—"A FOUTRA for thine office." In Scotch we have a strong term, relating to PUDGING out with FAT, as FODGEL, "FAT, "Squat, and plump," where Dr. Jamieson refers us to VOEDEN Alere, and FUDGIE, "Thick, gross." The next term to FODGEL is FOG, FOUGE, MOSS, i. e. the *Soft* PUDGE Stuff, or the PUDGE spot. The next term to FOTCH is FOUÐ, "The name given to the *President* of the supreme "court," &c. which Dr. Jamieson has justly referred to a race of words, bearing the same meaning in the Teutonic Dialects, as *Fogde*, &c. (Su. G.) *Vogd*, (Germ.) &c. which I conceive to mean the *Great* personage, from the idea of *Swelling* out matter. In the next opening of Dr. Jamieson's Dictionary we have FOZY, "Spungy, Soft, as a FOZY PEAT," where we are directly brought to the PUDGE matter, supposed in my hypothesis. This term he justly refers to a race of words, denoting *Moist* matter, appearing in a great variety of Languages, which I exhibit on another occasion. The preceding term to this is Fox, "To employ "crafty means, to act with dissimulation," which probably belongs to FOZY matter, just as BOGGLE does to BOG.—From hence perhaps Fox, the Crafty animal, is derived.

To this race of words FOISON, &c. belongs the Latin *Fatim*, *afFatim*, and hence, as I imagine, we have the PÍD in *opPÍdo*. In *opPÍdum* we have the PEDON, (Πεδον,) the certain peculiar *sPot* of Ground, and in the PÍR of *comPÍtum*, and *pulPÍtum*, we are brought to the same object; though in this latter word we seem to perceive the idea of the *Raised*, or *Swelling* up Earth. The sense, which the Etymologists annex to *Pul* in *Pul-PÍtum*, is precisely that, which I am ascribing to this Race of words, that is, the Raised Heap of Earth or PUDGY Matter, *Rising*, *Swelling* out, &c. "Malim," says Martinius, "quod sit locus in *Tumidum* "editus, sicut est Βολβος aut *Pulpa*."—From *opPÍdo* we should pass, I think, without difficulty to *oPS*, *oPís*, *oPés*, *oPTímus*, where the *Tímus* in *OPR-Tímus* may be the representation of the superlative termination

Issimus. We know, that *oPS* is the Goddess of the Earth; and Martinus concludes his article on this word by observing, “Eandem faciunt Deam, “*Bonam, Faunam, Opem, et Fatuam,*” where in *FATua* we see unequivocally the form, which I am now examining, and we perceive moreover, how *FATim*, and *FATuus* connect themselves in *FATua* with the spot, from which my hypothesis supposes them to be derived. The *oPicus*, Barbarous, may belong to *oPS*, as denoting *Vile*; just as *FATuus* is attached to *FATua*. Surely *oPTo*, To wish, connects itself with *oPS*, Abundance, as the object of desire. With *oPS* the terms *oPus*, *oPeris*, *oPera*, seem to be immediately combined; yet on this point there is some difficulty, which will be explained on another occasion. Before I quit the form with a vowel breathing before the first consonant, I should note *oBesus*, and *heBes*, where the *BES* unequivocally denotes the *Swelling* out, or *Lumpy* form. These observations on *BAT* and *BATTen* will shew us, how they connect themselves with words under a similar form, as *BAT*, the Instrument, which is applied in order to *BEAT*, and which, as I suppose, originally signified ‘To *PASH*,’ that is, ‘To strike with, about, or amongst *PASH*, or *PUDGE* Matter,’ and the term *BASTE*, which actually means to *BEAT*, and to *PASH* meat with Greasy *PUDGE* matter. When *BASTE* signifies ‘To Sew;’ it means To *PATCH*, or *BOTCH* any thing up, as it were, in a *PUDGY*, vile, course manner. We see, how *BOTCH*, To Sew, belongs to the *BOTCHY*, or *PUDGY* matter of a Sore.—Under another Element we have *Dab*, and *Daub* belonging to each other, just as *BASTE*, *PASH*, &c. may belong to such terms as *BOTCH*, the Sore, *PASTE*, *PUDGE*, &c. &c.

Among the parallel terms for *FAT*, we should reckon the Latin *Pinguis*, quasi *Pigguis*, and the *Pios*, *Piotes*, *Pion*, (Πιος, *Pinguedo*, Πιοτης, *Pinguedo*, *Obesus*, Πιον, *Pingue*, i. e. quod *Pingue* est, res *Pinguis*, *Pinguedo*, *Adeps*; in lacte *Pinguedo* supernatans, flos lactis; in sanguine melior pars,) where in the sense of the Substance *FAT*, and of the thing similar to *FAT*, as Cream, &c. we have the *PUDGY* Matter. In the application of these words to the Ground, we are brought to the Spot, supposed in my hypothesis, as in Greek *Piotaton* *Pedion* Πιο-
τατον Πεδιον, Πειραν αρουραν, Πιονομος, *Pingua Pascua* habens, &c.

&c. and in Latin, Pabula TERRÆ PINGUIA concipiunt, &c. PINGUI *Arvo*, *Fimo* PINGUI,—PINGUIS *Humus*, dulcique *Uligine* Læta, &c. where we are directly brought to PUDGE matter. Here again let us note the explanatory term *oBesus*, which I have just produced. In the same column of my Vocabulary with this word I see OBEX, which seems to belong to *Objicio*, as the Lexicographers suppose; yet it might be derived from the Race of words, now before us, and the BEX might be the Radical part of the word. Some write *Objicis*, which seems to decide on its origin, but it has often happened, that terms have been rendered conformable to each other in their mode of representation, from an accidental similarity of form, which suggested their relation to each other. The Etymologists have produced, as parallel to *oBesus*, the Hebrew *aBS* אבס, which signifies, says Mr. Parkhurst, “To stuff, cram, or fill “with food,” where the word is taken in its more original idea of grossness,—as of being PUDGED *out*. Mr. Parkhurst has seen the relation of this Hebrew term to the Latin word, which others have noticed. In English Boose is explained by Junius, “Stabulum, in quo vaccæ “hiberno tempore *Pascuntur*,” which he refers to *Bosig*, *Bosga*, (Sax.) Præsepe belonging, as he thinks, to Bosko, (Βοσκω,) and Lye adds “Malim derivare ab Isl. BAS idem significante,” where we have another term of the same Race. Again in Hebrew פדר PDR means, as a substantive, FAT, and in Arabic بادن BADN denotes “FAT, thick, gross.” In French BOUSE *de vache* is the Dung of a Cow, and in Modern Greek BOUTZA, (Βουτζα, Lo sterco di buc,) has the same meaning. In Greek Buo, Buso, (Βυω, Βυσω, Obturo, Obstruo, impleo,) and Buzo, (Βυζω, Refercio, Vagio, Bubulo, Α Βυω, Obturo, vel Βυ voce infantium, vel Βυας, Bubo,) signify *To Stuff, Stop*, or PUDGE *up, out*, &c. The term BUAS, (Βυας, Bubo,) the Owl does not seem to be derived from the noise, but from its PUDGY appearance. We see how *Bubo* belongs to such terms as *Bubby, Pap*, &c. for a similar reason. If the Reader should be of opinion, that the Labial sound was the sole, or chief Elementary character, from which these words are derived, the writer has no objection to that idea; as it interferes not in any respect with the relation, which the words under the form BS, &c. bear to each

other. In the same column with BUZO, &c. (Βυζω, &c.) I see another word, which relates to the idea of *Swelling up, out*, &c. as BUKANE, (Βυκανη, Buccina,) which brings us to BUCCA, BOCCA, BOUCHE, (Lat. Ital. Fr.) and I see likewise an important term, conveying, according to my conception, the original idea, which is annexed to this Race of words, as BUTHOS, (Βυθος, Gorges, Profundus,) the PUDGE Spot, in which idea of the *Hole*, or *Hollow*, the terms BUCCA, &c. are involved.

Among the terms, which denote what is of a PUDGE nature, what is *Thick* set, or comPACT in its consistency, what is *Thickly* placed, as it relates to *Frequency*, we must add the following, PAKUS, PAKNOS, ΠΥΚΑ, ΠΥΚΝΟΣ, (Παχυς, Crassus, Spissus, densus, Crassus; i. e. *Pinguis*, Obesus, Stupidus, *Hebes*, tardus, Rudis, Vilis, Opulentus, Dives, Gravis, robustus, Παχυνη, Pruina, gelu, stiria, glacies, Πυκα, Dense, Spisse, Πυκνος, pro Πυκινος, Densus, creber, frequens,) PEGNUO, (Πηγνυω, Compingo;—Concrescere facio, Congelo, Pango, &c. &c.) PAGOS, (Παγος, Tumulus, collis, glacies, gelu, Massa concreta,) where we actually see a Lump, or Mass of PUDGE matter;—Pango, *pePigi*, PACTUM, where we see, how the forms PN, and PG pass into each other;—POGON, (Πωγων, Barba.)—oPACUS, (Lat.) oPAQUE, (Fr.) &c. &c. sPissus, (Lat.) “*Thick*, “*Clammy*,” where we have the true idea, ePAIS, sPESSO, &c. (Fr. Ital.) PUCKER, (Eng.) where the Etymologists have rightly recorded the Greek ΠΥΚΑ, (Πύκα.)—PTUX, PTUSSO, (Πτυξ, Plica, Plicatura, Πτυσσω, Plico, complico;—sPIZO, (Σπιζω, Extendo, expando, Pipio, ut aves,) where we seem to have an opposite idea to these words; yet in its kindred terms we come to the true notion; as in sPIDES, (Σπιδης,) which my Lexicographer explains by sPissus, as likewise by “*Amplus, Longus*,” and Hesychius in his explanation of sPIDNON, and sPIDOEN, adopts two terms before produced PEGNUO, and ΠΥΚΝΟΣ, (Πηγνυω, Πυκνος.)—Σπιδνον, Πεπηγος, συνεχες, Σπιδοεν, μελαν, πλατυ, σκοτεινον, Πυκνον, μεγα.

The idea of *Spreading*, or *Extension* annexed to these words, I conceive to be derived from that notion, which we express by *Daubing*, *Plastering*, or *Smearing*, and hence we talk of *Spreading a Plaster*, *Spreading Bread* and BUTTER, &c. The verbs ‘*To PASH*, or PUDGE, or ‘*BASTE over, about a surface*’ will sufficiently explain the original idea.

The Etymologists have derived *sPider* from *sPin*, and under *sPin* we are referred to the Greek *sPATHao*, (*Σπαθαω*, *Licium inculco spatha*, vel *tudicula*, *Texo*; *Profuse insumo*, *prodigo*; *dilapido*, *luxurio*;) which is all right. Here the two forms have passed into each other, and they both contain the same fundamental idea.—In the sense which *sPATHao*, (*Σπαθαω*;) bears of *Profusion*, we are brought at once to the idea of *PASHING*, or *Dashing* about, as we express it. In the term *Profusion*, *Fundo*, *Fudi*, *Fusum*, we have a kindred term belonging to our Elementary Character, and we here see likewise, how the forms *FS*, and *FN* may belong to each other, as in *sPin*, and *sPider*. It has been a received opinion, among the most ordinary Grammarians, that the *S* is added to words, on the principle of *Onomatopœia*, in order to express *Dispersion*. This is certainly done in the Italian Language, by a familiar and acknowledged artifice, which arose probably from some impression of this kind, and this impression may have operated on other occasions, when it has not been perceived.—It is curious to observe, how words cling to their original idea; and how they pass from actions to the names of instruments, still retaining their primitive meaning. The term *sPATHe*, (*Σπαθη*;) as a substantive, belongs to *Spatha*, *Spathula*, where *sPATHa* means the Ladle, or the instrument, which takes off the Scum, or *PUDGY* matter from a surface, and together with *sPATHala*, is the appropriate term among Surgeons for that instrument, with which they spread the *PUDGY* matter of *Salve*. In the word *sPADE* we actually see an instrument, which is used for the purpose of Stirring up *PASH*, or *PUDGE* matter, or *Dirt*. Before I quit the words, denoting *Frequency*, as *sPESSo*, &c. I should propose to the consideration of the reader the English term *oFT*, *oFTen*, and its parallels *uFTa*, (Gothic,) *oFT*, (Germ.) &c. &c. whether they belong to the form *FT*. In the ancient German Dialect, *Oft*, and in Saxon and Gothic *Eft*, and *Afta*, signify *Iterum*, as words of number, as *Eft-accenned*, *Regenitus*; which seems to bring us to *After*, I have before referred *aFTer*, to our Element *FT*, denoting the *BASE*, the *Low*, or *Inferior* spot, as in *oPisthe*, *oPiso*, (*Οπισθε*, *Οπισω*.) There is considerable probability in this derivation; yet still there is some difficulty respecting the origin of these words.—We cannot well decide

on this point, till the Elementary character ^AF, with a vowel breathing before the simple labial shall have been duly unfolded.

In the same leaf of Skinner's Lexicon with FODDER, and FOIZON, we have other terms belonging to the Element, as FOG, Nebula, FOG, Gramen Serotinum, FOIST, *Fuste*, (Fr. and Belg.) *Fusta*, Navigii genus, "To FOIST, "per furtum obtrudere." The FOG, Nebula, and 'Gramen Serotinum,' 'The after Grass,' means the thick PUDGY substance of the dark dense Cloud, and the Vile, Coarse substance of the Rank Grass. The word in the former sense has been referred to *Focus*, or the Saxon and Belgic *Fog*, *Voeghe*, Collectio Vaporum, and the latter to *Affogare*, *Suffocare*, "q. d. Gramen hiemali frigore *Suffocatum*." The Latin *Focus* would be at once classed with the terms for Light, belonging to our Element, as FOS, FOT, FAOS, FEGGOS, (Φως, φωτος, Φαος, Φεγγος, Lux,) which might be derived from the idea of *Commotion*, *Swelling out*, *about*, as of PUDGE Matter, in a state of *Agitation*; yet these words might originally relate to *Light* of a Smoky, FOGGY, PUDGY kind, arising from undried Wood, &c. newly kindled. This idea of PUDGING up, in the sense of *Stifling* appears in *afFogare*, and *sufFocare*, To *sufFocate*, which is not derived from *Faux*, as the Etymologists imagine. In FOISON, and To FOIST, we have the idea of *Swelling out*, though in the former word we have the original idea of Swelling out, as with *Moist* matter. In PUCK FEIST, or FOIST, the *Swelling* Fungus, the PUCK and FEIST have the same idea; which appears too in *Fungus*, quasi FUGGUS, sPOGGOS, (Σπογγος,) the *Spongy*, or sPOGGY substance.—The Etymologists have collected under FEIST, &c. its parallels *Fist*, (Sax.) *Feist*, *Fist*, *Feisten*, (Germ.) *Voest*, (Belg.) *Vessir*, (Fr.) "omnia," says Skinner, "à Latin *Vissire*, quod Pædere signat, hoc à Gr. Φυσωω," *Fusao*, "Sufflo, Inflo," where in FEIST we have a similar idea of PUDGING out, with the sense of *Filth* annexed to it. The term adjacent to FEIST in Skinner is FEED, and my German Lexicographer, having explained FEIST by FAT, produces in the next article FEISTEN, which he explains by "To FOIST, or FIZZLE." The term FIZZLE will remind us of FIZ, which brings us to FUSS, &c. already produced. Before I quit the Latin *Focus*, "The Fire Hearth," I might observe, that it may belong to the

idea of the *Hearth*, the Low Spot, *Hole*, or *Hollow*, and thus it might coincide with FAUX, FAUCIS.

In considering the Greek terms BOVS, and BOSKO, (BOVS, Bos, Βοσκω, Pasco,) we should instantly refer the one to the other; and thus the parallels to BOVS, (BOVS,) as Bos, (Lat.) VACCA, &c. must be referred to the same idea of animals supported by FOOD. When we had advanced so far we should then, I think, refer all the terms, signifying *Animals*, or *Beasts*, which appear under our Element to the same source, as BESTIA, BEAST, with their parallels in modern Languages, *Bête*, (Fr.) &c. &c.—the Greek BOTON, (ΒΟΤΟΝ, *Pecus*, Armentum, quod *Pascitur*,) which is acknowledged to belong to BOSKO, (Βοσκω,) the Latin PECUS, and perhaps we should add the VIS, BAT, BIS, VEX, WETH, in the names for a Sheep, as oVIS, (Lat.) proBATON, (Προβατον,) breBIS, (Fr.) verVEX, (Lat.) WETHER, (Eng.) though there is some difficulty belonging to these words. The *Ver-VEX*, is sometimes written *Ber-Bix*; and the French Etymologists have justly referred *Br-eBis* to these words. The *Ver*, *Ber*, &c. seems to be the *Vir*, the Male animal, or rather the *Furious*, The *Butting* animal, and the compound afterwards signified in some cases, a Sheep in general. Some conceive, that the *Ber-Bix* is the Wild Sheep; yet here we come to the same Radical idea, as the *Ber*, *Ver*, &c. might belong to *Fera*, and to the terms for animals recorded by Wachter under *Bær*, Animal. We cannot, I think, doubt, that PRO-BAT-on, (Προβατον,) is a similar compound; whatever may be the nature of the composition. In the Greek OIS, (ΟΙΣ,) which is quasi oFIS, or oBIS, &c. &c. the sound of the labial has been lost.—The term WETHER, and the VEX in *Ver-VEX* will be more particularly considered in another place; where I shall suggest, that these terms may denote violence, as in VEXO. In the Dialects of the Celtic we have *Davad*, or *Dafud*, (Wel.) *Davas*, *Davat*, (Corn.) &c. as the name for *Sheep*, (*Lhuyd sub Ovis*,) where I suspect, that the D is an addition as in *Dechreu*, which the Welsh Lexicographers refer to Αρχη, &c. &c.—The Latin *Pecunia* is acknowledged to belong to *Pecus*; though the Etymologists differ about the idea, by which they are connected. Some think, because the figure of Cattle was impressed upon the first coins, and others imagine, that

PECUNIA denoted originally the property of *Cattle*, which was the most ancient species of Property, and that it was afterwards applied to any other species of possession, money, &c. The term PECULIUM, Private Property, &c. is likewise acknowledged to belong to PECUS, and PECULOR, To rob, or defraud, as in Public *Peculation*, &c. is derived “à *Pecu*, “inde enim initium *Peculatus* esse cœpit, ante æs aut argentum signatum.” The term VITULUS is connected by some Etymologists with VITA; and if VITELLUS, signifying, a Little Calf, and the Yolk of an Egg, relates in its sense of the Egg to the quantity of MEAT, or FOOD, which it affords, (according to the proverb, ‘As full of mischief, as an Egg is Full of Meat,’) the force of VIT remains true to the Radical idea; which belongs to the words now before us.

In various Languages the Element BK supplies the name for the Ox, and sometimes for the Sheep. BAKAR signifies an Ox, or Cow, in the Hebrew, Arabic, Chaldee and Syriac. In the Gipsey Dialect BAUKERO signifies A Sheep; and in the Language of a race of Blacks, on the coast of Africa, Chy BAUKERO has the same meaning. The Hebrew בקר BKR signifies in one sense “To look, search, or examine,”—in another, *The Morning*; and in a third, A Beeve, and collectively, *Beeves*, i. e. *Bulls* and *Cows*, or a “herd of such,” so called perhaps, from their *Staring* eyes, &c. &c. says Mr. Parkhurst. The sense of this Root seems to be that of *Pushing into, on, forward*, &c. as in the term בכר BKR, which for distinction sake I must express by BCR, as I use the K for another Hebrew character. This term signifies “To be forward, precede, to come, or go before,” and that it relates, under some turn of meaning to the *Pushing*, or *Swelling up* of PUDGY, Watery Matter, will be manifest from the preceding term in Mr. Parkhurst’s Dictionary בכה BCH which means “To ooze, ooze out as liquor.” This conception on the original idea of the Hebrew בכר BCR will explain to the Hebrew Scholar, why it denotes “The first ripe Fig, the BoccoRE,” the soft *Swelling*, or *Pushing out Fig*. Let us note the Latin and English Ficus, FIG, where the Element is employed to express the same object, under a similar idea. The term for the wild Ox is Bisson, which we should surely imagine to belong to the Bos. In old English BAWSIN signifies *Great*, or *Big*,

and it is applied in the Poems, attributed to Rowley, to the Elephant, "Lyche BAW^sIN olyphauntes mie gnattes doe shewe." (*Ella*, 57.)— I have before observed, that in Shakspeare BISSON occurs, as "BISSON " *conspicuities*," (*Coriolan.*) "BISSON *rheum*," in which latter case it is applied, according to its original idea, as denoting *Foul*, PUDGY stuff. Arrian mentions a species of Elephant in India called BOSARE, (*Βωσαρη*), which Bochart supposes to be derived from the Phœnician BOSARI, Carnosus. Surely the BOSARE belongs to the BAKAR; and let us note BOSARI, expressing Flesh, the *Soft*, *Swelling* out substance.

In examining the terms relating to animals in the Celtic Dialects, we shall see how these terms connect themselves with others, which convey the train of ideas above unfolded, relating to Food, *Sustenance*, *Life*, *Being*, &c. &c. We shall find likewise, that some of these kindred terms appear under the form B^a, without the second letter in the Radical form BC, BD, &c. which is now under examination, and we have already noticed the terms under other forms BV, &c. as *Bovis*, *Beef* attached to *Bos*, *Pavi* to *Pasco*, &c. &c. We shall not doubt, that all these words belong to each other, and some might be inclined to think, that the simple form B^a was the original form. To this idea I can have no objection, nor shall I oppose any Theory on the formation of Languages, which should attempt to assign a cause for the original adoption of the Labials to express this train of ideas. The numerous facts, which I have produced respecting the relation of the words to each other, having the form BC, and conveying the ideas, which I have unfolded, cannot be disturbed by such an hypothesis. If any Theorist therefore should imagine, that the Labials were originally adopted from the infantine sounds *Ba*, *Pa*, *Ma*, *Papa*, *Mama*, &c. to express *Father* and *Mother*, *Boys*, *Being*, &c. nay even that the idea of the *Swelling*, *Plump*, *Pudgy* form of Children, first supplied the terms for the P^a*ndge*, M^a*ud*, M^a*ire* of the Ground, I have no reason to oppose such an hypothesis. Though it affords no help in discovering the relation of words, it presents no impediment; and when we have contemplated Language in its full and formed state, furnished with all its various stores, which are derived from the influence of that important object the *Earth*, under

its various properties, we shall find no embarrassment, or difficulty in admitting such a theory, however obscure and doubtful it may be, and however inefficient it may prove in the discovery of any facts, which relate to the affinities of Human Speech.

The Latin *Vivo*, *Vixi*, *Victum*, *VITA*, *VICTUS*, *Vescor* shew us, how the ideas relating to *Food* and *Life*, or *Existence* belong to each other. Among the terms produced by the Etymologists, as parallel to *Food*, &c. are *BWYD*, (Welsh,) and *BIOTOS*, (*ΒΙΟΤΟΣ*, *Vita*,) to which Greek word belong the simpler form *Bios*, (*Βίος*,) and the Latin *VITA*. Under *VITA* in Lhuyd, we have *Byuyd*, *Byxedh*, *Bui*, &c. (Welsh,) *Byhedh*, *Buevin*, (Arm.) *Beatha*, *Beata*, *Beadhas*, (Ir.) &c. Under *VICTUS* we have *BYUYD*, *BUZ*, *BIADH*, *BEATHA*, and for *BESTIA*, we have *Buystvill*, (Welsh,) *Beathodhaχ*, “whence probably our *Biaχ*,” says Lhuyd. In Mr. Shaw’s Dictionary, we have *BEATHA*, *Life*; the succeeding words to which are *BEATHACH*, “A *BEAST*, animal,” *BEATHAIGHAM*, “To *FEED*, nourish,” *BEATHAYHADH*, “*Food*, nourishment,” &c. &c. and in the same column I find *BEATHRA*, *Water*, where we see the union of ideas, which I have unfolded in my hypothesis. Again, I perceive in other places *BUADH*, *Food*, *BIADH*, “*Meat*, *Food*,” and *BIADHTA*, *FATTED*, *BEISTIN*, *A little BEAST*, and *BIAS*, *BIASD*, “A *BEAST*.” What we call *Usque-Bagh* is in Irish “*Uisge-BEATHA*, *Aqua-VITÆ*, whisgy,” says Mr. Shaw, where the Latin and the Irish terms exhibit a similar compound. In the same column of Mr. Shaw’s Dictionary with *BIADH*, *Food*, I see *BI*, *Living*, and *BHA*, denoting *Was*, which may be considered as a kindred term. We cannot doubt, I think, that these terms for *Being* and *Food* belong to each other, and the form *B^A* will bring us to a great Race of words for *Being*, through the whole compass of Language, *BE*, (Eng.) *FUI*, (Lat.) *Fuo*, (*Φυω*,) &c. &c. and to *PA*, *MA*, *PAPA*, *MAMA*, &c. &c. of which great Race I have produced a brief collection in a former Volume, (1st, p. 280, &c. and 339.) If the two forms *B^A*, and *BD* should be considered as ultimately belonging to each other, the relation of the words under the form *BD* will not be affected, as I have just observed, and even at the points of union, where the two forms pass into each other, the affinity of the terms under these forms might be acknowledged, though the

precise idea, originally annexed to the terms themselves may not be ascertained, or rather perhaps we should say, that it would be idle in cases of this nature to attempt such a precision. If we should conceive, that *Pater* and *Mater* belong to *Pa*, *Ma*, &c. our idea would perhaps be just, and if again on considering the form PT, MD, we should suppose, that PATER, and MATER are connected likewise with PUDGE, FEED, MUD, MATTER, as denoting the Forming, FEEDing MATTER, affording and preserving Life—VITA, &c.; we cannot be very remote from the truth. These ideas are so entangled, that it is impossible in many cases to separate them; and we shall agree, I think, that *Pater* and *Mater*, either in their original notion, or in their secondary relations, are intimately involved with a train of ideas of this sort. In our Language MOTHER is directly applied to MATTER; as ‘The MOTHER of Wine,’ and the most familiar metaphor in Language is that relating to the *Earth*, and the *Mother*. This is enough to lead us to suspect, that the terms conveying the ideas of *Mother*, and the *Earth*, *Ground*, *Dirt*, &c. would be involved with each other, whatever might be the process, by which they are united. In Spanish MADRE signifies “Mother, Basis, Foundation. Bed “of a River. Sewer, Sink.” We shall not wonder from hence, that PATER may by some process be connected with PUDGE, as MATER is, we see, with MATTER and MUD, and that they should all be related to each other.—I must leave the reader to take his share in the arrangement of these ideas, if he should imagine that such an arrangement is placed within his reach; and I must rest contented with having proved, how intimately these ideas are blended with each other, and how, under every view of the subject, we find ourselves within the sphere of that influence, which is supposed in my hypothesis.

In Welsh BYWYD means “Life, existence,” BUC, “Life, Live stock; “cattle, or kine,”—BWYD, “Meat, food, or VICTUALS,”—BWYDAW, “To FEED, or give FOOD,”—BWYTA, “To Eat, BWYTAL, VICTUALS; “provision,” BWYST, “Wild; ferocious, or savage,” i. e. A BEAST, BWYSTIOL, A wild BEAST, Buw, “Kine, a Bullock, a steer, or ox,”—BUWC, “A Cow,” BYGEL, “A Herdsman; a Cow, herd,” in Galic BUACHAIL, &c. which brings us to the Greek BEKULOS, BOUKOLOS, (ΒΕΚΥΛΟΣ,

Pecuinus, ovillus, Βουκολος, Bubulcus,) from whence we learn, that the Greek *Kolon*, (Κολον,) is not a portion of the Greek words.—In Welsh *Byw* is “To live, exist,” *Bo*, May *Be*, &c. *Bod*, “A Being, or existence;” “also a dwelling, or a place of existence; a being stationary; also station” “in Life,” where *Bod* passes into another idea. *Bod* likewise means a *Kite*, which may denote the RAVENOUS FEEDER. In Welsh *Byz* means “Will *Be*,” and *Byd*, which is referred to *Bod*, “A World, or Universe,” *Bydiau*, “To run the course of existence, To Exist,” *Bydiaeth*, “Course,” “or condition of life, livelihood,” and in Mr. Shaw’s Galic and Irish Dictionary, we have *Budh* “the World,” *Bith*, “The world, a Being,” “existence, being, life;” in the same column with which I see *Bithe*, “Female;”—*Bioth*, *Bith*, “Life; Existence, a *Being*;”—*Bioth*, “The” “World,” and *Bioth*, *Bigh*, “Gum of trees, *Pith* of trees,” as in Welsh *Bywed* means “The core of fruit, the *Pith* of Shrubs,” where we are brought to the original idea of *PUDGE* Matter; and let us note in *Pith* a kindred term. In another place *Big* is explained by “Glue, Birdlime;” where we unequivocally see the fundamental notion. In Welsh *Pyth* signifies “A space, revolution, or period of time; a world; the duration” “of the world; ever, never;” where in the sense of the *World* we are brought to the *PEDON*, (Πεδον.)

I have observed on a former occasion, (*Etymolog. Univers.* p. 306,) that the Element *BD*, and *FD* denote *Being*, through the whole compass of Language, and I remark likewise that in considering such words as *Bha*, (Ir.) I was, *Fui*, (Lat.) *Bhiōdh*, (Ir.) Be thou, &c. the Elements ^AB, and *BD*, *FT*, &c. are distinct from each other. This under one view of the question is indeed true, and I shall accordingly assign different portions of my Work, for the consideration of these forms; yet we cannot doubt, I think, that the terms for *Life*, before exhibited, under both these forms *B*, and *BD*, belong to each other; and this therefore may be regarded, as one of the points, at which those forms, which should in general be considered as separate, pass into each other. The form ^AM, *B^A*, supplies the terms for *Being*, in that Class of verbs so familiar to Language, under the name of *Verbs of Being*, through a wide compass of Human Speech, as *Am*, (Eng.) *Eimi*, (Εἰμι,) *Be*, (Eng.) *Fui*, (Lat.)

&c. &c. to which forms ^AM, ^AV I have shewn the terminations of verbs to belong, as *S-UM Tupt-OMAI*, (Τυπτομαι,) *Salt-AB-AM*, *Salt-AVI*, &c. &c. all which I have fully illustrated in a former Volume, (*Etyim. Univers.* p. 297, &c.) and I have shewn too, that compounds have arisen from this Elementary form F^A, &c. and the Element ^AS, ^AT, as in *Fu-Isti*, *Fu-It*; which I consider to be compounds, though in other instances the Elementary form BD, FT, &c. is found in its genuine state, as in ΒΗΙΟDΗ, VITA, &c. through the whole compass of Language denoting *Being*, and it is applied, as the form B^A is, in the race of words, called Verbs of Being. In considering however these instances, we must examine the construction of the Language, in order to decide, whether the word under the form BT, or FT be in its Elementary, or compound state, with another Radical ^AS, ^AT, &c. If *Fuit* had stood alone, we might have been unable to decide on this point; yet when we see the other parts *Fu*, { *Isti*, *Imus*, *Istis*, *Erunt*, we cannot doubt that *Fu* is the original form, and that *It*, *Isti*, &c. belong to some other analogy. In the Welsh Dialect, among the verbs of Being, we find *Byz*, *Boz*, as well as *Bu*, *Bi*, in Irish BİDΗ, BİODΗ, and *Bi*, *Bha*, in Gaelic BİTH and *Bha*, &c. in Armoric BEZA, VESA, &c. which bring us to the Teutonic forms, WAS, WESEN, (Germ.) &c. in Cornish BEZ, BOS, &c. in Russian BOUDOU, &c. &c. and in Persian BUD, *BUDen*, بودن بود is the verb of *Being*, denoting “Existence, Being, a Dwelling place, To Be, become, Exist,” and the next word to BUD is PUD, “Meat, or Food,” where we have the same union of ideas, as in the Celtic Dialects. The term likewise means A POKER, where PUD belongs to POKE, PUSH, which, as I have shewn, means, “To PUDGE, or *Stick* in.” Let us note a sense of the Persian word expressing *Being*, when it signifies a *Dwelling Place*, and we have seen a similar connexion of ideas in the Welsh BOD, which not only means “A Being, or Existence,” but likewise “A Dwelling, or a place “of Existence.” If the terms denoting a *Place of Dwelling* had not been so unequivocally connected with those, which signify Food, FEED, we should not have so readily perceived their relation, though the passage is easy and natural from FEED, FOOD, &c. to *Being*, and from *Being* to the *Place of Being*. We might here record the terms in English relating

to the place of Dwelling, as BIDE, BODE, aBIDE, aBODE, with their acknowledged parallels *Beidan*, (Goth.) *Bidan*, (Sax.) *Bidia*, (Isl.) &c. &c. In Persian likewise we have aBAD آباد “A city, building, House, dwelling, “habitation. ABAD when added to a noun denotes a city, or other “place of ABODE.—A created thing,” which brings us to the meaning of *Existence*, conveyed by these words.

Whether the English and Saxon terms should be considered, as directly belonging to the Celtic and Persian terms I cannot decide, yet the Elementary sense is alike visible in all, and they approach to each other so nearly in their turn of meaning, that they can hardly be separated. The Saxon *Abidan* signifies *Manere*; the next word to which in my Saxon Dictionary is *Abiddan*, signifying *Impetrare*, *Petere*, *Postulare*, both which belong to each other, and BIDAN at once means BIDAN, *Manere*, and *Postulare*, *Petere*, *Poscere*. Remote, as these senses seem, they are most naturally connected with each other. The sense, which these words have of *Demanding*, *Requiring*, *Seeking* after any thing, appears in our term BID, and in BEADS-Man, BEGGAR; the fundamental idea of which is PUSH, or POKE after any thing, with more or less degrees of violence, as in the kindred explanatory terms PETO, POSCO, *Postulare*. I shew, that PUSH, and POKE means TO PUDGE into any thing, and we may consider, that BIDAN, *Manere*, *Expectare* is TO STICK, or REMAIN in the same condition, or in other words, the two senses of this word *Manere* and *Petere* may be considered as no other than those of ‘To be ‘Fixed, and To inFix.’ My hypothesis was, that the terms for *Existence*, above produced, were derived from the idea of *Sticking*, or *PUDGING* out, and thus we see, how all these ideas are entangled with each other. TO BODE, and Fore-BODE belong to the idea expressed by BID, ‘What ‘is BIDDEN,’ as it were, ‘What is Announced, or Denounced.’ In Saxon BOD is “Jussum, mandatum.—Nuncius,” to which, as it is acknowledged, BODE, (Eng.) BODIAN, *Prædicare* belong. In the same column with BODIAN in my Saxon Dictionary is BODIG, *Statura*, A BODY, the PUDGY form, and in the same column of Skinner with BODE, I see BODY, BODKIN, which means what PUSHES, or STICKS in, and BOG, Palus, the PUDGE, or *Sticky* matter. Under every mode of conceiving the subject, we come

to the same point, and we observe, that the human mind upon different occasions perpetually falls into a similar combination of ideas from the same, or similar materials. Among the explanatory words used by Skinner for *aBIDE*, and its parallels, we have *Subsistere*. The verb *Subsisto* is explained in Robert Ainsworth by “To *Abide*, To *Subsist*,” and thus we see from the terms *Subsisto*, *Subsist*, *Subsistence*, and their parallels *Exist*, *Existence*, *Consist*, the *Consistency* of any Mass. or Matter, how the ideas, which are annexed to such words as *aBIDE*, *FOOD*, *ΒΙΟΤΗ*, *VITA*, and the *compactness* of *PUDDLE* Matter, may belong to each other.

Observations on the *Druids*, *Pythagoras*, &c.

I shall again recur to the Welsh word *PYTH* explained by “A space, “revolution, or period of time; a World; the duration of the World; “ever, never,” which will afford me a vein of illustration not unacceptable, I trust, to those, who are conversant in Druid Lore. The next terms to *PYTH* in Mr. Owen’s Dictionary, are *PYTHAGORAS*, which he interprets by, “Explanation of the Universe; Cosmogony,” and *PYTHAGORI*, “To explain the system of the Universe;” and in the same column I see *PYTHON*, “A system of the Universe; Cosmogony.”—*PYTHONAS*, “A system of Cosmogony;” *PYTHONES*, “A female Cosmogonist.” The term *Pythagoras* is derived from *PYTH*, belonging to *Pedon*, (Πεδον,) and from *Agori*, as Mr. Owen says, which he explains by, “To open; to expand.” The simpler form is *AG*, “An opening, “cleft,” which brings us to *Oigo*, (Οίγω, aperio.) We cannot doubt, that the name of the Grecian Philosopher *Pythagoras* belongs to the Welsh *Pythagoras*, which he assumed from his Druid Masters, or Fellow Scholars, with whose doctrines, as others have acknowledged, he was well conversant; in the same manner, as amongst the Greeks, he assumed the name of the *Philosopher*. I have remarked, that the Institution of our two Universities, as Seminaries of Learning, “is lost in the most unfathomable antiquity,” (p. 89.) Those enquirers, who have search’d into the ancient History of our venerated *Alma-Mater*, will now understand, that the Schools of *Pythagoras* at Cambridge were the *Schools of*

Philosophy, in which the *Explanation of the Universe* was the theme of instruction; and if the Druids, amidst their acknowledged advances in the science of Astronomy, were in possession of the great law, by which the motion of the Heavenly Bodies is regulated; as their Fellow Scholar, bearing a name derived from their language, *Pythagoras* is supposed to have been; we can well understand, that great truths may have been taught on the banks of the *Cam* by the Druid *Keplers* and *Newtons* of the ancient world. It is not necessary, as we now likewise perceive, that *Pythagoras* should have himself visited this spot, in order to give existence to his Schools: but even this conjecture is not wholly removed from the sphere of probability. It is marvellous to observe, what an alliance appears to have existed in the ancient world between spots, widely distant from each other, which were distinguished as places devoted to Learning and Religion. In the celebrated account of Hecataeus, the race of the *Hyperboreans* or Celts are said to have had a remarkable *οικειότης*, a family relationship to the Greeks, and especially to the *Athenians*, and *Delians*; nay, what is still more extraordinary, *Abaris*, the illustrious Druid, who is reported to have communicated with *Pythagoras* himself, is supposed to have renewed in his travels this family affinity, *συγγενεία*, which the Greeks had originally commenced with the *Hyperboreans*. (*Davies' Celtic Researches*, p. 189.) The Sage, with a Druid title, *Pythagoras*, might have visited *Britain*, and even *Cambridge*; as *Abaris* travelled into Greece and to *Athens*. The name *Abaris* is supposed by Mr. Davies to belong to the name of the Celts, the *Abroi*, the *Kimbroi*, or the *Kimmerioi*. The form of *Abroi* brings us to the *Hebræi*, or *Hebrews*, who claim the honors of the Celtic name, and who speak a dialect, connected with the language of the *Cymri*. The *HYPER* in the *Hyper-Boreans*, or *Hyper-Boreadæ* belongs to the *Abroi*, and the *Abri* in the *Cant-Abri* affords a record of the same people. Aneurin has divided the Celts of the British Isles into "*CYNT*, a *Gwyddil*, " a *Phrydin*," and thus in the *Cant-Abri*, we see the tribe of the *CYNT-ABROI*. In the fables, as they are imagined to be, which relate to the Antiquities of our University, the Spaniard *Cantaber* is supposed to have founded *Cambridge*, or what is the same thing, to have made an important

change in its institutions, about 400 years before Christ. I shall say nothing on the truth of this tale, about which we have no legitimate records, but I cannot refrain from observing, that a personage is employed in the business, who might be conceived, under our present view of the question, as best adapted for the task. He bears the name of *Cantaber*. He comes from a land inhabited by the race of the *Cynt-Abroi*, and he arrives at a spot where the *Cynt-Abroi*, belonging to his own race, might possibly, or probably have resided. The recorders of the tale of *Cantaber* in former times were as ignorant, as the readers of the tale in the present age of the affinity, which might possibly have existed between the people, from whom he came, and to whom he directed his course. We have seen, that according to ancient tradition the Priests of *Ceridwen* or *Ceres*, had an establishment at Oxford. If our two Universities had originally institutions of a similar kind, the Goddess *Cerid-Wen*, who is the Goddess of Arts and Learning, once presided at *Cambridge*, and we at this moment rejoice to shew our veneration for the presiding Goddess of the spot by a name of *Ceres*, or *Cerid-Wen*, *Alma-Mater*.—Nay, what is ‘passing strange,’ our *Alma-Mater* at this moment confers her benefits in granting degrees, and in passing *Graces* by the ancient and mysterious writing of the Druids,—the *Ogham*. Thus it is, that the *Eleusinian*, or *Athenian Ceres* or *Cerid-Wen*, as if conscious of the ancient affinity between the Greeks of the *Ilissus*, and the *Hyperboreans* on the banks of the *Cam*, has returned to her original abode, on this hallowed stream, in the Island, where she was honoured in primæval times with her most acceptable rites,—that sacred Island in the depths of the Western Ocean, which was inhabited by the *Prydens*, or the *Britons* of the illustrious race of the CYMRI.

I have observed, that *Fen* or *Marsh* spots “were expressly chosen, “as the favorite retreat of the Muses, in which their rites and mysteries “might be more quietly and securely celebrated,” (p. 87.) This veneration for *Lakes* and *Swamps* is now fully understood, and Mr. Davies has well illustrated the Celtic attachment to these spots in his work on the Mythology of the Druids, (p. 144, &c. &c.) Hence pleasant *Gardens*, near *Watery Spots*, are combined with *Learning* and *Instruction*;

and hence we unite the search of truth with the Groves of *Academus*. (*Inter Academi sylvas*, &c.) The Gardens of the *Academy* at Athens were chosen from their Swampy situation, although they were attended with the evils arising from Marshy places: Nay the very name *Academy* is of Celtic origin, and is not derived from a personage called *Academus*, as the simple Greeks are pleased to inform us. Mr. Shaw in his Galic and Irish Dictionary explains *Aca-Damh*, by *Academy*, and refers it to *Damh*, Learning. The preceding word to this in Mr. Shaw's Dictionary is *Ac*, a Son; and thus *Aca-Damh*, the *Academy*, is the place, to which persons send their sons, or young men for Learning, or Instruction. Thus it is, that the term *Academy*, *Aca-Damh*, as the name for a place of Education on the banks of the *Cam*, might have been applied to the same spot long before it received that title through the medium of the Greeks and Latins, and might have been coeval with the schools of *Pythagoras*, where the Druidical *Python*, or System of the Universe was unfolded. Thus it is likewise, that *Ceres*, or *Ceridwen* after a lapse of ages may have left the vicinity of one Celtic *Academy* for a residence in another *Academy* of a kindred nature, though still more illustrious for the truths, which it unfolds; even though Plato himself once walked and talked amidst the Groves of *Academus*. I cannot refrain from adding another singular coincidence between the kindred *Academies* of *Athens* and of *Granta*. The City of Athens was supplied with its water from the Fountain of the Nine Springs, the *Ennea-Kroun*, (*Εννεακρουνος*,) and *Granta* is at this moment likewise furnished with its water from the source of the *Nine Wells* on those Hills, which bear the mysterious name of Gog and Magog. I cannot doubt, that the *Nine Wells*, placed in this spot, were so denominated by some ancient sage, from a remembrance of these Athenian Springs and its relation to the number of the Muses. I have shewn, that the KREN in *Krene*, or what is the same thing the KROUN in *Krounos*, (*Κρηνη*, *Κρουνος*, *Fons*,) belongs to the same Elementary character as the GRON, GRANTA, and the CRAN in *CRAN-Meer*, *CRAN-Well*, *CRAN-Berry*, *CRAN-Bourn Alley*, &c. &c. (See page 87.)

With respect to the *PYTHON*, which Apollo is supposed to have

killed formed from *Mud*, we shall readily admit a story of this nature ; when we are employed in a discussion, which attempts to prove, that the Elementary character PD, PT, relates to *Mud*, or PUDGE matter, nor shall we be surprized to find, that a word relating to Cosmogony, or the formation and disposition of the *Earth*, belongs to the same Matter of PUDGE, or *Mud*. The Phœnician Cosmogonist has told us, what all Cosmogonists must tell us, under some form or other, that the first principle of all things is *Mot*, or *Mud*, Μωτ, Τουτο τινες φασιν ιλυν, οι δε υδατουδους μιξεως σηνψιν, *Limus*, aut *ayuosæ mixtionis Putredo* ; where in the PUT of *Putredo* we see the origin of the PYTHON, the animal arising from, or living among PUDGE, and the PYTHON, what relates to the world, or *Earth*, arising from or consisting of PUDGE, under some of its modifications. The achievement of the God of Wisdom in subduing the Serpent bred in the *Slime* of the *Earth* after the Deluge, or when it was overwhelmed by Water, is the great achievement of subduing, or Draining the *Pestilential Marsh*, by the arts and inventions of instructed Man, and rendering it accommodated for the purposes of his existence and his happiness. The History of Cosmogony in the songs or systems of the ancient world can be nothing but the detail of the visible *Chaos*, or great *Quag*, which then overspread the *Earth*, and which must undergo the process of a new Creation, or of formation into firm solid Land, before it could become a fit spot for the habitation of the Human Race. Thus then the History of the PYTHON, the *Serpent* of the Marsh or Quag, is the History of the PYTHON, the *Chaotic* or *Quag* World itself, or in other words it is a system of Cosmogony. We may consider therefore the PYTHIAN strains, of which we have heard so much, either as Songs describing the destruction of the *Deadly Serpent*, or recording the History of the World, and celebrating the triumphs of enlightened man in the subjugation, or cultivation of *Noisome* and *Destructive* Land. In one of the Songs of *Silenus*, we have a PYTHON or System of Cosmogony in its earliest state, when the face of nature was in its first Chaotic form, “ Ut his exordia primis Omnia, et ipse tener *Mundi concreverit* “ orbis. Tum durare Solum, et discludere Nerea ponto,” &c. The contests of *Isis*, the Goddess of Fertility, and *Typho*, the Disturbing, Destroying

Being relate to the same idea, and allude to the annoyance, which is produced by *Marsh* Ground, inundated with stagnant Water, to the cause of Increase and Fecundity. Ægypt, we know, would be a spot above all others, where this great contest between the good and the baleful effect of Water would be carried on with all its force, and where the struggles to subdue the Destructive enemy would be most continued and most laborious. The term Is-Is denotes OOZE-OOZE, Moist Land, or Land well watered, with water in its good state, and Typho, who is sometimes called Smu, (Σμυ,) must be considered as belonging to the Elementary form TS̄, TCh, } M, P, &c. denoting the SWAMP, the SoppY Ground, the Tiphos, (Τιφος, Palus.) The name of the country is CHEMia, or æGYpt, the SWAMP, or Sop Ground. The term æGYpt is acknowledged to be derived from the GYP, the Hollow in which the water was conveyed. Thus then the GYP, DGYP, DJYP, the CHEM, T̄CHEM, DJEM, the SMU, T̄SMU, T̄SHMU, the TYPHO, T̄SYPHO, and the TIPHOS, T̄SIPHOS, all belong to the T̄SAM, T̄SAP, the SWAMP. In the Mythology of the Druids the achievement of drawing the AVANC, or *Beaver* out of the Lake by the Oxen of *Hu Gadarn*, “so that the Lake of Waters burst “no more,” is recorded as one among the three master works of the Island of Britain. At this moment in Wales, the proverb remains in allusion to this deed, “*The Ychen Banawg cannot draw the Avanc out of deep Waters,*” and Mr. Owen has informed us, that “there is a “*strange piece of Music*, still known to a few persons, called *Cainc yr ychain Banawg*, which was intended as an imitation of the lowing “of the Oxen, and the rattling of the chains, *in drawing the Avanc out of the Lake.*” (*Davies’ Celtic Researches* 157, and *Mythology of the Druids* 129.) The *Strange Music* corresponds with the PYTHIAN strains of *Apollo* in his triumphs over the PYTHON. The perils of the Marsh are still recorded in the plays of our Children, and *To Draw Dun out of the Mire* is a well known game, which has descended from age to age among these faithful Chroniclers and preservers of ancient customs. Nothing is lost, and the vestiges of the most ancient and even Mystic Rites are to be found still in existence, obscured indeed and concealed, but not obliterated and destroyed.

SILENUS, who sings the *Python* in the verses of Virgil, is the Druid Priest, the Country Parson, as he might be called, the *reCluse*, who inhabits the *conCEaled*, or retired places of the Woods, as the Druid Priests did. Hence he is the companion of *Fauns* and *Satyrs*, and he is attached to Bacchus, because he is a Priest, officiating in his rites. The Welsh CELU is explained by Mr. Owen, "To Hide, *conCEAL*, to keep "secret," who has justly referred it to the Latin CELO, and CELL, "A separation, a Grove, or arbour; a CELL; a private room, or Closet." Hence in Welsh CELI means "The mysterious, or secret one; a name "of the Supreme Being." SILENUS is at once the Solitary, the *conCEaled*, or retired personage, and the Priest of the *conCEaled*, or Mysterious Being. Bochart has observed with admirable sagacity the resemblance which exists between SILENUS, the rider on the ass, who is associated with Wine, and the Sacred personage, recorded in the dying speech of the Patriarch Jacob. "The sceptre shall not depart from "Judah, nor a lawgiver from between his feet, until SHILOH come, "and unto him shall the gathering of the people be. Binding his fole "unto the vine, and his *Ass's colt* unto the choice Vine; he washed "his garments in *Wine*, and his clothes in the *blood of grapes*. His eyes "shall be red with *Wine*, and his teeth white with milk." SHILO is supposed to signify "The giver of *Peace*, *Tranquillity*, or *Security*; the "Saviour," as derived from the Hebrew word שלח SLH, "To be quiet, "easy, secure," which belongs to the Welsh word CELU, CELO, (Lat.) *conCEAL*, &c. as originally denoting the *Security* and *Tranquillity*, which arise from *Retirement*. Among the Greek and Latin writers, the Sage SILENUS appears only associated with *Wine*, as a Drunkard; but in the Prophecy of Jacob we see the idea of Wine, under the process of *making* it, and hence we may understand, why the character of the Philosopher is so attached to the Juice of the Grape. His philosophical master became a God for his inventions, and the Priest continued to practise the art of his Deity. The Caldron of *Ceridwen*, or of the Druid Priests, is symbolical of various arts, through the whole mystery of *Decoction*, and is applied alike to the brewing of Fruits, Herbs, the mixing of *Metals*, &c. If we should imagine, that the terms CELU

and SHILOH belong to the Hindoo CALI, the COLL of the Mythological Triads, (*Davies on the Druids*, p. 428,) and the CELEUS of the Greeks, we should perhaps not be far remote from the state of the question.—Before I quit SILENUS, I cannot help observing, that our term COLIN, for a Rustic, has the same fundamental meaning of a Person living in Woods, or *Retirement*. The Monkish Priests called CULDEE's, are nothing but the *conCEaled*, the *SILEni* of another age. Some have understood, that CULDEE is a Galic word, signifying “A *Monk*, or “*Hermit*, or any sequestered Person. *CUILdeach* is common to this day, “and given to persons not fond of Society. This word is derived from “*Cuil*, a retired corner,” as a writer observes, quoted by Dr. Jamieson, sub voce *Culdees*. Mr. Shaw explains *CUIL* by “A Couch, a corner, “a *Closet*,” where let us note a parallel word CLOSET. Hence we shall be reminded of the *reCLUSE*, living in CELLS, where we have appropriate terms, belonging to the CULDEE order. In the same column of Mr. Shaw I see *CUILidh*, “A *Cellar*, storehouse,” where in *CELLar* we have another term of this Race. In the *Codex Nazaræus*, the *Liber Adami*, or, as it should be called the *SIDRA*, or SHASTER of *Adam*, KALDOJI are recorded as living in Watery spots, or Shady, Mountainous spots, whom I conceive to be the CULDEES. (*Vol. II. Onomast.* 80.)



WORDS, relating to the notion of *Animal Life*, or *Being*, as it is involved with the ideas, which are annexed to the *Facultas*, the *Actio*, and the *Partes Generandi*, (tam in honesto quam in impuro sensu.)

It is necessary for me in the course of my discussions to produce a Race of Words, some of which are justly placed in the *Index Expurgatorius* of Language, and which I shall therefore endeavour to examine with all possible brevity.—I shall not however decline any part of the duty which is imposed upon me by the nature of my Enquiry; as I cannot for a moment suppose, that I shall have any readers of minds, so perversely and unfortunately framed, as to pursue the consideration

of these words, under any other point of view, than that of an Etymological discussion on the formation of Languages. This Race of words relates to the notion of *Animal Life*, or *Being*, as it is involved with the various ideas, which are annexed to the *Facultas*—the *Actio*, and the *Partes Generandi*, (tam in honesto quam in impuro sensu,) and they are connected in their different applications with various turns of meaning, expressed by our Elementary Character BD, &c. We shall find, that some of these words immediately belong to the terms, relating to *Animal Life*, *Being*, &c. which I have just produced, FEED, FOSTER, FÆTUS, &c. and which I shew to be derived from the idea of PUDging out. Some words are connected with the idea of what is *Vile*, or PUDGE, as in PUDendum, belonging to PUDet, PUTEo, PUTidus, PUTridus, &c. just as FÆTUS is connected by some process with FÆTEo, FÆTidus, FETid, &c. and other words appear to attach themselves to terms, denoting the *Matrix*, or *Venter*, which I have shewn on many occasions to contain the idea of *Rising*, *Swelling*, or PUDging out. We cannot in various cases separate from these ideas, the notion of the Low, or the Hollow situation, the PR belonging to the PUDGE Spot, or Matter; and to these different turns of meaning, which are oftentimes indissolubly interwoven with each other, we must refer, as I imagine, the Race of words, which I am now about to examine.

Among the terms, containing the train of ideas above unfolded, we must class the following: FUTuo, and its parallels Foutre, Fotere, (Fr. Ital.) &c. &c. and the English vulgar term bearing the same meaning. The Latin Etymologists refer FUTuo, to FUTEuo, (ΦΥΤΕUΩ,) which Skinner has produced, who has observed, with unnecessary pleasantry on our vulgar English word, belonging to FUTuo, as follows, “Mercurio autem simul et Veneri litavit, qui flexit à Belg. *Fuycken*, “*Focken*, Trudere, Pulsare.” I shall produce the remainder of this article in Skinner, as it will exhibit in a narrow compass, and in a Learned Language, some of the parallel words belonging to this Race. “Posset tamen simplicius et sine tropo formari a Teut. *Fucksen* idem “signante, hoc à FUTZ, Belg. FOTTE, Vulva, Cunnus, hinc It. POTTA, “vel à Cimbr. FUD, apud Fr. Jun. Vulva, hoc à Dan. eoque Goth. ant.

“ FODER, Genero, Gigno, q. d. Genitorium, seu officina generandi. Fr. “ Jun. deflectit à Gr. ΒΥΤΤΟΣ, quod Hesychio exponitur Γυναικος αιδουιν. “ Possem et, si Græcus essem, deducere à Gr. ΟΧΕΥΕΙΝ, præmisso Digamma “ Æolico.” Wachter has three articles, in which FODen and FÆDEN are explained by “ Pascere, nutrire, Parere, gignere, procreare,” and “ Nasci, oriri,” under which he produces many of the words, exhibited by Skinner, as likewise the terms *Fio*, *Fuesthai*, (Φυεσθαι,) *Patris*, and some of the words for FOOD, FAT, which I have just examined. If the substantives POTTA, FUD, &c. had not so unequivocally connected themselves with these terms for *Being*, FODen, &c. we might have thought, that the original idea in such substantives was that of PIT, as in the Italian *Fossa*, the Ditch, which John Florio has explained in one sense by “ Pleasure-PIT, Nonny, Nonny,” where let us mark *Nonny*, *Nonny*, which will explain to us the sense of this term in Shakspeare. We cannot in many cases separate the idea of the PIT from words bearing this meaning. Again in Wachter, we have PUSE, pudendum muliebre, which he refers to the Welsh *Puttain*, the Islandic *Puss*, and the Greek ΒΥΤΤΟΣ, and FODen, Parere. In the next column of his Dictionary we have PUTTE, “ Locus defossus, ex quo aqua hauritur,” i. e. PUTEUS, The PIT.

In our Language we have an expression, the origin of which is, I believe, not understood, *To pay your Footing*, which refers to workmen or others, when they are demanded to pay something on entering into a new work. I write it *Footing* according to the sound, which generally, I believe, presents itself to the ear, when it is repeated. All conjectures on the precise idea annexed to this phrase had been in vain, if the original application of the expression, or of that, from which it is taken or corrupted, had not been preserved among the Scotch, though Dr. Jamieson, who records its meaning, seems totally unconscious of the source, from which it is derived. Our Lexicographer explains *FUTE-Ale* by “ A sort of entertainment given to those present, when a woman, “ who has born a child, for the first time gets out of bed; pron. FIT- “ Ale, S.” If the same words had been written with a different punctuation, after this manner. “ A sort of entertainment given to those

“ present, when a woman, who has borne a child for the *first time*, gets “ out of bed,” they would have described, as I imagine, the original idea annexed to the phrase. Dr. Jamieson has informed us, that the Su. G. *Oel*, *Cerevisia*, is “ compounded in a great variety of ways,” from which we learn only, that the form *Ale* in this compound *FUTE-Ale* denotes *Cerevisia*, but he gives us no information about the word *FUTE*. If we were to judge from the succeeding Articles, where *FUTE* appears in a compound, we should imagine, that it belonged to the *Foot*, as *FUTE-brod*, “ A *Footstool*,” and *FUTE Hate*, *FUTE Hote*, “ Straightway, immediately, without delay,” which he supposes to be *Foot-Hot*. The *FUTE* in *FUTE-Ale* belongs, I imagine, to the Race of words now before us, which have a kindred term in the Scotch *FUD*, *FUDE*, the *Matrix*, to which Dr. Jamieson should have referred us, who has duly produced the parallel terms to *FUD*, such as appear in Skinner under our vulgar word belonging to the Latin *Futuo*. The *FUTE-Ale*, we now see, is the *Ale* of the *FUD*, *FUDE*, *Matrix*, the *Lying* in *Ale*, just as our *Candle* is applied on the same occasion, and in order to explain the proverb, ‘ To pay your *Footing*,’ *Futing*, *Foot-Ale*, or *FUTE-Ale*, in its application to persons doing any business for the *First* time, we must suppose, that the custom of paying *FUTE-Ale* was originally derived from the practice of giving *Ale* at the *First* time, when the female produced a child. Hence then our English phrase, ‘ To pay your *Footing*,’ might be simply, To pay something for the *Futing*, or the produce of the *FUDE*, or it may be a corruption of *Foot-Ale*, or *FUTE-Ale*. One sense of the word *FUD*, *FUDE*, is “ A hare’s, or rabbit’s tail, or brush, and “ another the Backside,” i. e. the *Podex*. In Scotch *FODE* is “ Brood, “ offspring,” where Dr. Jamieson refers us to *FUD*. The next article to *FUD* in Dr. Jamieson’s Dictionary is *FUDDER*, “ A large quantity, “ although indefinite, &c.—A certain weight of Lead,” which brings us to the English *FODDER*, used in this sense. When *FODDER* is applied to the Food of Cattle, we come to the same idea, as in both cases they have the same notion of the *PUDGE Mass*, or *Matter*.

The sense which the Scotch *FUD* has of *Podex*, a kindred term, will bring us to the Greek word *PUGE*, (Πυγή, Nates,) from whence we pass

to the English *BUTTOCKS*. In Sanscrit *POD* has the sense of *PODEX*, (*Lebediff's Gramm.* p. 71.) Under Clunes Lhuyd has *PÆDREN*, (Welsh,) *PATSHAN*, (Corn.) The French *FESSE* may not be derived from *Fissæ*, and *FESSE*, the Heraldic term, brings us to *FASCIA*, the Bundle, *Lump*, or Mass. The *FESSE*, *PODEX*, surely belongs to the words before us. In Hebrew פֶּשֶׁן *PSG* means, as Mr. Parkhurst explains it as a verb, "To PASS, go, go forward," &c. and as a noun מִפְּשָׁה *mPSGh*, "The Buttock," which according to our author's idea, is "that part of the body, where the legs PASS, i. e. divaricate, or diverge from each other." In Persian بَیْضُ *BUSUT*, means "The middle of any place. The navel, the BUTTOCKS, "hips, *PODEX*," and بَیْضِیَّان *BUSTYAN*, "Buttocks," as Mr. Richardson explains them, who in the same column of his Dictionary with the latter word has پُوسِیدَن *PUSIDEN*, "To rot, corrupt, spoil, wither; to become "PUTRID," with other words, which bring us to the original idea, and which are detailed in their due places.

Wachter has produced under *Foden*, the term *FISEL*, Penis, to which we may add *PIZZLE*, the Bull's *Pizzle*, *PEOS*, (*Πεος*, Penis,) *VIT*, *VITE*, (Ital. Fr.) &c. and we might here produce *POSTHE*, (*Ποσθη*, Pellis, qua glans Pudendi virilis tegitur, Penis,) and *præPUTIUM*, the *prePUCE*. The Etymologists under *præPUTIUM* refer us to *PUTA*, "Verendum" "muliebre," and to *PUTUS*, *PUTILLA*, which they conceive to be applied by nurses, υποκοριστικῶς, to *Boys* and *Girls*, "e partibus, quibus Pueri "et Puellæ sunt;" and some imagine, that *Præ-PUTIUM* is that, "quod "est ante *PUTIDUM*," where they are equally found in the same train of ideas. Martinius refers *PUTA* to the Hebrew פֹּת *PUT*, "Cardo ostii, "deinde *PUDENDUM*." *POTUS* is another form of these words for *PUDENDUM* Virile, and we cannot help seeing, how the form *PUTA* brings us to *PUTENS*. Mr. Parkhurst considers the Hebrew פֶּת *PT*, as signifying 'To part,' &c. and he imagines, that it denotes the BUTTOCKS from the idea of *Partition*, and that it does not mean *Hinges*, but "Flat Pieces, "or Plates of Gold, of which the doors were formed." He observes however, that as a noun it means "A *District*, or *Tract* of Country." I find for *Mentula* in Lhuyd *PIDIN*, *BOD*, *BOIDIN*, *Biaχ*, and General Vallancey compares the Irish *BUD*, *BOD* with the Hindostanee and Persian

BUD. The Greek and Latin *sPADon*, *sPADO*, (*Σπαδων*,) and the English To *sPAY* relate to the deprivation of the *Membrum Virile*, or at least of the powers, belonging to it. In Lhuyd for these words we have *Dis-BAIDH*, *sPADH*. The *Passer* may perhaps belong to these words, as the Bird celebrated for its prowess. In German it is *sPATZ*, derived by Wachter from *sPIza*, (*Σπιζα*, *Fringilla*,) which seems to belong to the idea of *PICKING*, or *PECKING*, or it may refer to the *Noise*, as in *Spizo*, (*Σπιζω*, *Extendo*, *Expando*, *Pipio*, ut *Aves*.) The *Sparrow* may be quasi *Spassow*, but the origin of these words is not very manifest. If we suppose, that the primitive idea, annexed to *Fascinum*, was that of *Vile*, *PUDGE*, *Pudendum*, &c. we shall see, how it may at once refer to the *Wicked* Art of enchantment, and to the *membrum virile*, the *Pudenda ars* and *pars*. The Greek *BASKANOS*, (*Βασκανος*, *Fascinator*, &c. *Invisus intolerandus*, *dirus*, *execrabilis*,) not only means ‘An Inchanter,’ but the personage most *Vile*, *BASE*, *BAD*, &c. In Persian *فوسون* *FUSUN* means “Incantation, *Fascination*, *Fraud*, *deceit*.” In Malay, *BUTU* is “*Membrum virile*,” and *PUKI*, *Pudendum Muliebre*, as Mr. Marsden explains them, (*Malay Dict.* pages 52, and 238.) That the Malay Language conveys the Elementary sense will be manifest from some terms in the two first leaves in Mr. Marsden’s Dictionary, which contain the words beginning with B. In these leaves are the following terms *BAJA*, *Manure*, *Dung*, *BASA*, *WET*, *Moist*, *Basah*, *To WASH*, *BASI*, *Musty*, “*Mould*, *Mother*,” which brings us to *BASE*, *BAD*, &c. &c.

The Commentators on Hesychius, under *BUTROS*, (*ΒΥΤΤΟΣ*,) before produced, have referred us to the Gothic *FUD*, &c. and likewise to another Greek term *saBUTROS*, (*Σαβυττος*, *τινες δὲ, το γυναικειον*.) In Hesychius we have likewise *Bousia* bearing a similar sense, (*Βουσια*, *γογγυλιδι ομοιον*· *Βοσκητηριον εις ευρυ*· *ειρηται κακοσχολως επι του γυναικειου αιδοιου*,) though the passage, which explains it, is obscure.—Again we have a compound *Basigikoros*, (*Βασαγικορος*, *ο θασσον συνουσιαζων*, *Παρ Ιππωνακτι*,) which I do not understand; yet the *Bas* may belong to this race of words, and the *Kor* may have been taken from *Kore*, (*Κορη*, *Puella*,) or from *Choiros*, (*Χοιρος*, *Pudendum Muliebre*.) In Hesychius we have *BADOMAI*, (*Βαδομαι*, *Αγαπαω*,) *To Love*, which

might belong to these words, and there is a passage of Pausanias, where BADU, (Badu,) occurs, which relates to a *Love* adventure, from whence we might be led to conjecture, that these terms relate to the words now before us. (*See the corrupt Article Βαδῆδοι.*) Yet a pleasant spot, and a River under the name of BADU would bring us to such terms as BEATUS, &c. &c. before explained.—In Persian BUKAN, PUGAN, or PUKAN, بوکان as Mr. Richardson represents it, means “The Belly, the Womb, Matrix, “Uterus,” and again بویگان BUIGAN has the same meaning. In Arabic BETYN بطن means “The Belly, the Paunch.—Whatever is contained “in the Belly, as a FÆTUS;” and it signifies moreover *Low Ground*. An adjacent word to this in Mr. Richardson’s Dictionary is the Arabic BETyhet, which he explains by “Marshes, Low lying Grounds overflown “with Water.” In Persian aBIST آبسته means “A Pregnant Woman. “An animal with young.—A FÆTUS, A new born child,” and it means likewise “The *Pulp* of a Citron,” where we come to the true idea of PUDGE matter. In the column of Mr. Richardson, where this term occurs, we have among other words of a similar kind, “ABESTE’, Ground “prepared for sowing.—ABISTE’, A pregnant woman, the Womb, “a FÆTUS, a new born child; an animal with young.” In Arabic BEDEN بدن signifies “The Body,” and in another sense as BUDUN, it denotes “FATNESS, Corpulency.” The next words in Mr. Richardson’s Dictionary are the Persian terms BUDEN, To be, and BADNAME, Having a BAD NAME, and in the same column I see the Persian BEDI, “A Dunghill (particularly “when composed of Rotten wood.)—A worn, or corrupted thing,” which brings us to the Radical idea PUTRIDUS, &c. In Willmot’s Arabic Lexicon, the Arabic بدن BDN just produced is explained by “Corpu- “lentus seu Crassus, Pinguis evasit,” and compared with another Arabic word بطن BTN, Sidit, Subsidit, which we have seen to mean the *Belly*, and *Low Ground*, where we note, how the idea of the BOTTOM, BODEN, (Germ.) Subsiding, as to the BOTTOM, or on *Low Ground*, coincides with that of *Swelling out* with FATNESS. Under another form we have in Arabic بطين BTDN, which signifies “Large, prominent, gore bellied, “and the second mansion of the Moon, distinguished by three small stars “in the *Belly* of Aries.” Now it is curious, that this very mansion of

the Moon is called in Sanscrit *Yoni*, or BHAGA, where let us note *Yoni*, which belongs to *c-UNNUS*, *c-UNNI*, &c. In Dr. Gilchrist's Hindostanee Lexicon, I find for *Pudendum Mulieris* BHUG, and *Jon*, where we see the true form. The Commentators on Shakspeare have some notion, what "Hey, *Nonny, Nonny*," means, and it is curious, that in this collection of Hindostanee names for the same thing is *Nihancee*. In Malay, *Nono* is "Pudendum muliebri nondum nubilis," says Mr. Marsden. In Persian BUSITAN بستان is "A Breast, Nipple," and it means likewise A Garden. The succeeding word in Mr. Richardson's Dictionary is PESTAN bearing the same meaning of "The Breast, nipple," and it signifies moreover "The most humble. The *Basest*, the *Lowest*," &c. the simpler form of which appears in the term preceding these, as PEST, "Humble, "Depressed, Low, abject, mean, *Base*, Vile," where we unequivocally see the original idea. General Vallancey in his Preface to his Specimen of an Irish Dictionary, (p. 44,) has produced the Zend term FISCHTANE, and the Pehlvi PESTAN, as the word for a *Teat*, and again, (p. 86,) he has given us the word PET, as the Hindostanee for *Matrix*. In Welsh POTEN is "What bulges out; a Paunch, a *Pudding*," &c. where we unequivocally see the idea of the PUDGE, Swelling out object, and again in Welsh we have PITAN, "A Teat, a Nipple." To this form PTN, as denoting that which belongs ad partes muliebres *Pariendi*, *Nutriendi*, &c. ad eas partes, quæ Mulieri maxime sint propriæ,—*Pudendum*, *Matricem*, *Mammas*, &c. must be referred the *honestum verbum* of respect, so expressive among the Greeks, which marks the *Feminine*, or *Maternal* Character, POTNA, and POTN-*ios*, (Ποτνα, Alma, adoranda, veneranda, Diva, Ποτνιος, Venerandus, honorandus, augustus.) The true sense of this word appears in such applications as the following Ποτνια, Μητηρ, Ποτνια Γη, Ποτνια Χθων, Ποτνιαι Γενετυλλιδες.

In Irish FEIS signifies "Carnal copulation," and FEISR, "Lustful, "adulterous," as General Vallancey has explained these words, who adds moreover, "*Curba cuil*, FEISR *curba cuil*, Prohibited incest, (*Cuil* "prohibited,) FEISR *Craobh*, Incest, i. e. carnal copulation with kindred; "Ar. قرابة *Kerabet*, Consanguinity, propinquity, relationship, فحير FEJUR, "Adulterium, lustful فحير القرابة FEJUR'l *Kurabeh* Incest." This coin-

cidence of the Irish and the Arabic Language in the use of a phrase is extremely curious, though perhaps it is only the effect of accident, which our ingenious enquirer seems to fear on another occasion, when he compares the Irish *Craob* with the Arabic word. This however is not the place, in which such a point can be adjusted. I might here produce another quotation from this writer, which belongs to a Race of words, denoting *Increase, Abundance*, as FOISON, &c. examined in another place, though it contains a vein of imagery, which coincides with the subject now before us. We shall here see the sense of FOISON, as it appears in a well known passage of Shakspeare, “Your Brother and his lover
“ have embraced: As those that FEED, grow full, as blossoming time,
“ That from the seedness the bare fallow brings To teeming Foyson;
“ even so her plenteous *Womb* Expresseth his full tilth and husbandry.” General Vallancey observes as follows “Posam, To Marry, and Fasam,
“ To encrease, and multiply, I think, are both of the same root. Ch
“ פוש Pous, Crescere, augere, multiplicari, fructuosum reddere. It is
“ the word used through Genesis for the encrease of mankind. Sojourn
“ in the land, I will PHous ye and will bless thee, for unto thee and thy
“ seed, I will give all these countries.” From this root the Hebrew
“ Lexiconists derive the Arabic PHESIH, Pregnant, conceiving; Arabic
“ فوض Fouz in matrimonium sibi junxit fœminam, (citra dotem.) Consors.
“ (Gol.) Cum illo Consors fuit mercimonii פוצורה Pouzoa diversi sunt,
“ ac alter alteri adversatur, in quo habet Giggeus, par et æqualis, etiam
“ Consors fuit, (alter.) Arabic فوض Fouzy inter se æquales, et consortes,
“ permixtique fuere, mutuum inter se commercium habuere, et invicem
“ pensarunt, Castellus, who derives them from פוצץ Poutz, sparsus,
“ dispersus fuit, dispersit se; Persian پیوس Peos, A Bride, (Richardson);
“ Arabic آتش بازی Atash BAZE, A fire lighted at a marriage, (Richardson)
“ Arabic بضمو BAZA coivit cum fœmina, congressus cum fœmina, con-
“ nubium. Sanscrit PAISACHA, When a lover secretly embraces the damsel
“ either sleeping, or flushed with strong liquor, disordered in her intellects,
“ that sinful marriage called PAISACHA is the basest.” (*Laws of Menu.*)
The name of a Bride too in Persian appears under the same form, پیوکان
PYOKAN, as we have seen the terms for the Womb, PUKAN, or PUGAN,

and we have likewise the simpler form پيرك Pыок, bearing the same meaning.—We shall here be reminded of the Greek PHOS, PHOT-os, (Φως, Φωτος, Vir,) POSIS, (Ποσις, Maritus,) and of the English sPOUSE, though the kindred words appear under the form *Sponsus*, and *Sponsa*, which cannot well be understood, till the form PN shall have been unfolded. The Race of words, which I have here endeavoured to illustrate, pervades the whole range of Human Speech; yet the Examples which I have already produced, will be sufficient to communicate to us a due notion of the various turns of meaning, which these words are found to contain.

SECT. IV.

B, F, &c. } C, D, &c. } l, &c.

WORDS containing ideas, such as are expressed by the terms PASH, PUSH, POKE, PIKE, sPIKE, PITCH, PUT, inFIX, FIX, PAT, PATER, BEAT, BATTER, &c. which belong to the action of PASHing, PUSHing, FIXing, PUTting, PATERing, &c. &c. among PASH, or PUDGE matter, considered under a twofold division. 1st. Terms, relating to the sense of PUSHing, POKing, inFIXing, FIXing, under the idea of what we express by *Sticking* into any thing, or together, as into, or among *Sticky*, or PUDGE matter, in a state of *Consistency*, *Tenacity*, so that an object may remain inFIXED, or FIXED. 2ndly. Terms, relating to the action of PASHing, PUSHing, BEATING, BATTERing, where the idea of tenacity does not appear, but rather that of making some *Impression*, or *Impact*, by *Striking* upon an object with various degrees of force, sometimes attended with the effects of *Agitation*, *Dispersion*, *Commotion*, *Violence*, &c.—Terms expressing *Haste*, *Bustle*, *Agitation*, derived from the *Agitation* of PUDGE matter, as FIDGET, &c.—Terms relating to *Noise*, as PATER, &c. &c.

TERMS, relating to the idea of *PUSHing*, *inFixing*, *Fixing*, or *Sticking* into, up, out, together, as it relates to *PUDGY*, or *Sticky* matter, when considered, as in a *Mass*, in a state of *Tenacity*, *Consistency*, or *Fixedness*. Terms signifying *To Hold FAST*, *To Bind*, *Entwine* round.—*To be Bound*, *Wound* round, up, made up, as in a *Bond*, *Bundle*, derived from the idea of *Sticky*, *Tenacious*, or *PUDGE* matter, adhering together, as in a *Mass*, or *Lump*.—Words expressing things, which end in a *Point*, Sharp things, things able to *Stick* in, &c.

PUSH, PUT, POKE, PITCH, PUT, FIX, inFix, FAST, FASTEN, &c. (Eng.)	FIDES, FIDICULA, FIDDLE, &c. (Lat. Eng.) From the strings, which tie, or <i>Fasten</i> .
Posui, pePigi, FIGO, &c. &c. (Lat.)	FŒDUS, WED, WEDDING, &c. (Lat. Eng.) What <i>Fastens</i> .
PEGnumi, (Gr.) To form into a consistent Mass, To <i>Stick</i> in, <i>Figo</i> , <i>inFigo</i> , &c.	FASCIA FASCIS, FAGGOT, &c. &c. (Lat. Eng.) &c.) What <i>Binds</i> , or is <i>Bound</i> up.
FIT, PAT, aPT, aPTus, aPTo, &c. &c. (Eng. Lat. Gr.)	WITHY, WICKER, VITTA, VITIS, &c. (Eng. Lat.) What is able to <i>Fasten</i> , <i>Entwine</i> .
FIST, FAUST, PUGNUS, PUX, &c. (Eng. Germ. Lat. Gr.)	BASKET, &c. &c. (Eng.) Made of <i>Wicker</i> .
sFIGGO, FANG, FINGERS, &c. (Gr. Eng.)	FISCUS, FISCINA, &c. (Lat.)
PISTIS, FIDES, FAITH, &c. (Gr. Lat. Eng.) What makes <i>FAST</i> , or that, on which de- pendance may be placed.	PIKE, PEAK, BEAK, PECK, PICK-AX. PEG, &c. (Eng.)
PEISMA, (Gr.) A Rope.	sPICA, sPIGOT, sPIKE, (Lat. Eng.) aPEX, (Lat.)

In this FOURTH SECTION I shall consider that Race of words, which convey ideas, such as are expressed by the Terms PASH, PUSH, POKE, PIKE, sPIKE, PITCH, PUT, inFix, FIX, PAT, PATER, BEAT, BATTER, &c. and which belong, as I conceive, to the action of *PASHing*, *PUSHing*, *Fixing*, *PUTting*, *PATTERing*, *PATting*, *amidst*, *into*, or *upon*, PASH, PUDGE, or *Sticky* matter. I have already considered those words, which

relate to the action of *PADDING*, or *PASSING* amidst, or through *PUDGE* matter, as connected with the *FEET*, in walking on the surface, or the *BASE* of the *PEDON*, (*Πεδον*.) The other portion of the discussion, which refers to this *Race* of words, may be divided into two separate *Articles*, for the convenience of arrangement; though it must be understood, that the ideas unfolded in these several divisions, are often blended with each other. In the first of these *Articles* I shall consider those words, which belong to the action of *PUDGING*, *PUSHING*, *inFIXING*, *FIXING*, &c. or of *Sticking into, up, out, together*, &c. as it relates to *PUDGY*, or *Sticky* matter, when considered as in a *Mass*, or in a state of *Tenacity*, *Consistency*, or of *Fixedness*, if I may so say.—In the next *Article* I shall consider the action of *PASHING*, *PUSHING*, *BEATING*, &c. as *into, or about, amongst*, &c. *PUDGE* matter, as it is connected with the idea of *Dispersion*, *Separation*, *Agitation*, *Violence*, &c. I must again repeat, that the ideas, which I shall examine in these separate articles, are perpetually blending with each other; and it may therefore be imagined, that terms will be inserted in one *Article*, which might be placed with equal justice in the other.—Something however must be done for the purpose of commodious arrangement, and such appeared to me the most convenient form, under which that arrangement could be made.

In the present *Article* I consider those words, which relate to the action of *PUDGING*, if I may so say, *PUSHING*, *inFIXING*, *FIXING*, or of *Sticking into, up, out, together*, as it relates to *PUDGY*, or *Sticky* matter, when considered as in a *Mass*, or in a state of *Tenacity*, *Consistency*, or of *Fixedness*. The term *Stick* is a fortunate term for the illustration of this *Race* of words; as we know, that it belongs to the idea of *Sticky* Matter, and we see, how it relates likewise to the *Sharp Pointed* object, or *Instrument* accommodated for a certain purpose; such as the *Stick*, which is able to *Stick* in, &c. I shall in this *Article* produce likewise those words, relating to objects, which signify to *Grasp*, or *Hold FAST*, *To Bind*, *Entwine* round, or *To be Bound*, or *Wound up*, *Rolled up*, made up, as in a *Bond*, *Bundle*, all which, as I conceive, are derived from the idea of *PUDGY*, *Tenacious*, *Sticky* matter, adhering together, simply, or collected, as in a *Mass*, or *Lump*. We shall see, how the

sense annexed to *Bind* may belong to the property of *Tenacious Matter*, when we remember the expression—*Binding Clay*; and as we pass from *Bind* to *Bundle*, we see how the idea of *Entwining* may connect itself with the *Lump*, or *Mass*. I shall produce in this Article, among other terms, a Race of words, denoting Objects, or Instruments, terminating in a *Point*, which are able to PUSH, POKE, inFIX, &c. and which belong, as I imagine, to the action of PUDging, or *Sticking* in, up, out, into, or amidst PUDGE matter, &c.

Among the terms, under the Element B, F, P, &c. { C, D, G, &c. expressing the train of ideas above unfolded, we must class the following: *PEGnumi*, (Πηγνυμι, *Compingo*, *Compingendo* struo et fabricor, *concrescere facio*, *congel*o, *cog*o, *Coagmento*, *Pango*, *Figo*, *Infigo*, Πηγνυμαι, *Hæreo*, *Figo*, *Dirigeo*,) a word containing most of the various senses, which I propose to examine in this Article, and which actually relates to a PUDGY state of things, to *Sticking* in, and to a mass of PUDGE, or *Sticky Matter*, as in *PAGOS*, (Παγος, *Tumulus*, *Collis*; *Glacies*, *Gelu*, *concreta Massa*.) Let us note the explanatory and kindred terms, as the Etymologists acknowledge, *Pango*, and *Figo*: *Pango*, *pePiGi*, *Pactum*, is explained by “To strike, or drive in, To Plant, or Fix plants in the “*Ground*.—To FIX, set out, or settle,” to which belong, we know, *Pactum*, and *Paciscor*, as likewise *Paco*, *Pax*, with its derivatives *PEACE*, *PAIX*, (Fr.) The Etymologists understand the union of these Latin words, and likewise record under them the ancient word *PAGO*, together with the Greek *Pauo*, *PAUso*, (Παυω, Πανσω, *Cessare facio*.) The Latin *Pungo*, *puPUgi*, *Punctum*, “To prick, or sting,” is only another form of *Pango*, &c. and hence the substantive *Punctum*, with its various parallels *Point*, (Eng. Fr.) &c. under the form PN.—PUSH, PUT, POKE, PITCH, FIX, FAST, FASTEN, &c. (Eng.) which I shall separately examine.

PUSH, (Eng.) has been compared with *Pousser*, or *Poulser*, and with *Bussare*, (Ital.) *Percutere*; though if *Poulser* be the true form, it does not belong to this race of words. In PUSH, PUSTLE, the sore, *Pustula*, we unequivocally see the PUDGY stuff. The Latin term *PETO*, *Posco*, *Postulo*, means to PUSH *at*, *after*, *into*, any thing for various purposes, and among others for that of *Enquiring* after any thing. In the following

passage, the term *Posco*, under the sense of *Demand*, is absolutely connected with an action, in which the *Ground* is described, as being *Pushed* into, or *Routed* up in the operation of Ploughing, “*Nec tantum, “ segetes alimentaque debita dives POSCEBATUR Humus; sed itum est “ in Viscera Terræ.*” (*Ovid. Met. I. 137-8.*)—*PUT*, (Eng.) has been justly referred to *Poser*, *Posare*, belonging to *Posui*, *Positus*, *Pono*, in which latter word we have the form *PN*. The origin of *PUT* will be manifest from its adjacent word *PUTTY*, where we have the *PUDGE* matter. The Latin *Postis*, the *Post*, is that which is *Stuck* up. In Welsh the term *Post* means “what projects, or branches out, a *Post*,” which is adjacent in my Welsh Dictionary to *Posned*, “A round body, “or that swells out,” and *POTH*, “That swells out, a *Boss*,” where we see the idea of ‘What *PUDGES* out.’—*PITCH*, (Eng.) ‘To *Stick* into, upon any thing, has been acknowledged by the Etymologists to belong to *Pango*, *Figo*, Πηγνυμι; though Skinner has considered the term in two separate articles; in one of which we have ‘To *PITCH* upon one’s ‘head,’ where he has recorded *Peser*, (Fr.) and Πιτναω. It appears not to be understood, that any relation exists between ‘To *PITCH*,’ the verb; and *PITCH*, *Pix*, *Picis*, the substantive; yet we shall now unequivocally see, that ‘To *PITCH*, ‘To *Stick*,’ is the verb belonging to *PITCH*, the *Sticky* matter. Skinner records *PIGHT* in his glossary of ancient words, as the participle of *PITCH*. In *PITCH-Fork*, *Pig-Forch*, (Welsh,) as in *Pick-Axe*, we are directly brought to the spot; though here the action is that of *Pushing*, or *Routing* up, effected by that of *Pushing*, or *Sticking* in. The Greek *Pipto*, or Πιτο, *ePeson*, and *Pitneo*, (Πιπτω, επεσον, *Cado*, Πιτνεω, *Cado*, *Labor*,) To *Fall*, To *Slip*, coinciding with *PITCH*, when a person is said to *PITCH* upon his *Head*, and to *Slip*, brings us to the idea of walking upon *Slimy*, or *PITCHY* matter. The form *Pitnao*, (Πιτναω, *Expando*, *Extendo*, &c.) signifies To *PITCH*, or To *PUT* out, as in an extended manner.

In the Poems attributed to Rowley, the sense of the verbs *PITCH* and *PIGHT* will illustrate my observations on the use of these terms. In the English *Metamorphosis*, (v. 75,) we have “To slea her where-
“soever she shulde be *PRIGHTE*,” i. e. *PITCHED*, or *Settled*, and in the

Tournament, "Anenst all menne thou berest to the *Grounde*, Lyche "the hard hayle dothe the tall roshes PYGHTE," where it means 'To PUSH, 'or BEAT to the Ground,' and in Godwin we have twice "PYGHTE "downe:" In Ella we have (v. 608,) "Oppe bie the rootes oure tree "of lyfe theie PYGHTEs," where it signifies To PUSH, or Rout up, as with a PICK-Axe, &c. Again the word occurs under the form PETE, as "PETE everych tree," &c. (Ella, 1000,) in which passage Dean Milles explains the word by "BEAT, or Pluck out," where he has used a kindred term under its due application.—In Shakspeare, (*Lear*, Act II. Sc. 1.) we have "When I dissuaded him from his intent, And found him PIGHT "to do it," &c. where Dr. Johnson properly observes, "PIGHT is "PITCHED, FIXED, settled," and Mr. Steevens has justly referred us to a passage, in which *Tents* are said to be PIGHT, or PITCHED, as we now say; where it agrees with the application of the Greek *PEGnuo*, *PEXo*, (*Πηγνυμι, ξω, Πηξασθαι σκηνας επι του αιγιαλου.*) In English PITT is another form of PITCH, &c. when we talk of 'A man PITTING his love 'upon a girl,' and 'PITTING two combatants together,' just as we talk of 'A PITCHED Battle.'—In the expression 'Pitted with the small pox,' it is impossible to separate the PIT, or Hollow from the idea of being PICKED, if I may so say, *Piqué*, *Picoté*, or *Stuck* with the marks of the Small Pox. Hence we see, that PITTED, Hollowed into PITS, is nothing but PITCHED, PICKED, or Stuck into PITS. In the Italian *Butterato*, and the French *Picoté de petite verole*, the idea of *Sticking* is annexed. John Florio explains *Buttare* by "To throw, to fling, to hurle. Also "to drive, or *Thrust in*," which belongs to our word BUTT.—Robert Ainsworth, or Morell explains PIGHT in the English Vocabulary, by "Delapsus, *Positus*," &c. where in *Positus* we have a kindred word, and in the succeeding term we are brought to the spot supposed in my hypothesis, PYGHTEL, "A small close, Agellus circumseptus." A PYGHTel, is what we call sometimes 'A small PATCH of Land,' where in PATCH we come to PUDGE Matter. Nathan Bailey gives us PICKLE, PIGHTEL, and PINGLE, in which latter word we have the form PN. PITCH, as a substantive, is applied to the idea of *Rising*, *Swelling*, or PUDGING out, up, &c. if I may so say, as 'To Rise, or Mount to a high PITCH,' or,

if I may so say, PAGOS, (Παγος, tumulus, collis,) belonging to PEGnumi, (Πηγνυμι, *Figo*,) To PITCH, or *Stick*, where let us note the term *Mount*, which is derived from the *Mount*, *Mountain*, the *Mons*, *Montis*, (Lat.) the *Mound*, or Heap of Dirt, for a similar reason. It is marvellous to observe, how words continue to retain their original idea. In Shakspeare it is actually applied in the sense of a Substance, Rising, or PUDGING out, with a direct allusion to a *Lump* of Dirt, or PUDGE matter, under its plastic nature, “All men’s honours Lie like one *Lump*” “before him, to be fashioned into what PITCH he please,” (*Henry VIII.* Act II. Sc. 2.)—In the following passage of Shakspeare, PITCH, as a verb, is applied in its original idea of *Sticking* in the *Mire*, or PUDGE. “His Spirits hear me, and yet I needs must curse; but they’ll nor pinch, Fright me with Urchin shows, PITCH me in the *Mire*,” &c.

The English term PAY, with its parallels *Payer*, *Pagare*, (Fr. and Ital.) Solvere, is not derived from *Pacare*, Satisfacere, but it means simply to PITCH, PUT, or *Stake* down, as we express it, where let us mark, how *Stake* belongs to *Stick* and *Sticky*, for a similar reason.—In our ancient writers the word PAY is accompanied with its kindred term PITCH, as in “PITCH and PAY.” Pistol in his advice to his wife gives her the following caution, “Let senses rule; the word is PITCH and PAY; Trust “none.”—The term PAY is sometimes used in the more violent sense of PITCHING down, BEATING, &c. under which application Skinner has referred it to *Paio*, (Παω,) which is quasi PAJO, a similar term. This sense was likewise familiar to our ancient writers, “Seven of the eleven “I PAID,” and on some occasions the term PAY directly signifies “To “*Stick*,” as in the *Twelfth Night*, “I had a pass with him, rapier, “scabbard, and all; and he gives me the Stuck in, with such a mortal “motion, that it is inevitable; and on the answer, he PAYS you as surely “as your feet hit the ground they step on: They say, he has been “Fencer to the Sophy.” In the Nautical phrase ‘To PAY the bottom ‘of a ship,’ to smear it over with PITCH, we see the original idea.

These terms signifying To PITCH, PUT, &c. bring us to the French *apPuyer*, and the Italian *apPogiare*, To Rest upon. The preceding term to this latter word in John Florio’s Dictionary is *apPogare*, “To stifle,

“to smother,” which means ‘To PUDGE up,’ and in the same column of his Dictionary we have *apPiciare*, in the interpretation of which he uses the verb, “To PITCH,” and in an adjacent term we have *apPiccare*, “To hang, to FASTEN, to Cleave unto,” where in the term *Cleave* we approach to the original idea, but in those words, which appear in the same column with this latter term, we see most indubitably that idea fully displayed, as in *apPiccaticcio*, “Clammy, gluish, burrish,” and *apPIASTricciare*, “To bedaub, to beplaister, to belome. Also to Clam, “or Stick together;—*apPASTare*, “To knead, or make PASTE.—Also “to make clammy.” I could not have devised terms so illustrative of my hypothesis.

The English words PUT, POSE, and the Latin terms *Pono*, *Posui*, *Positum* mean, ‘To PUSH, PUDGE, or FIX in.’ In the phrase ‘To POSE ‘a person,’ we have the sense of *Setting* him FAST, as we express it; but in PUZZLE we see the idea of PUDDLE, or as we say, ‘To be Muddle ‘a person.’ The term PUZZLE, “The dirty slut,” as N. Bailey explains it, belongs to the PUDDLE, as *Slut* belongs to *Slush*. We cannot but see, how PIDDLE, *reddere urinam*, relates to the PUDDLE, and when we talk of a person ‘PIDDLING in little vile matters,’ it is almost in the sense, which we apply to a PUDDLING fellow. The application, by which words are brought to their original spot, and genuine idea, perpetually presents itself to our view. We have seen, that *Pango*, *pePiGi*, &c. means “To Plant, or Fix plants in the Ground,” *Laureas Pangere*, and under this word I cannot but note another application, where the term has peculiar force, as derived from its original idea of impression on Soft Matter, *Pangere Suavium*. The term FIGO “To Stick, FIX, “or FASTEN,” has the same appropriate sense, *Figat humo plantas*; and that it is derived from *Sticky* matter will be unequivocal, when we remember a term under the same form FIG, as *Figulus*, “A POTTER, or “Worker of things in Clay,” but in Italian the case is still, if possible, more indubitable, where *Fitto* not only signifies “FIXED, FAST, driven, “or PEG’D in,” but *Fitto*, or *Fitta*, says John Florio, means “Also “a thrust, a punch, a foine, a PUSH. Also close driven, or hard woven. “Also *A Slough of Waters*. Also *the Rut of a cart wheele in deepe*

“*and foule waies.*” The term *Pono*, *Posui*, particularly signifies, ‘To Plant,’ &c. *Ponere vites*, *Positis*, *Arboribus*, &c. and our English word *PUT*, as Junius has remarked, was in its primary sense applied to operations on the *Ground*, “*Anglis verbum PUT multiplicem habet usum, quem passim inculcant Lexicographi Angli. Olim tamen primariam verbi acceptionem ab Agriculturá desumptam puto. Nam Danis etiamnum hodie PUTTER i jorden till at plante est Depangere, vel deFIGere surculum humi, ΦΥΤΕΥΕΙΝ.*” We know, that *Pango*, *pePIGI*, *PACTum*, To Plant, or *Fix* Plants in the *Ground*, and *proPAGO*, *proPAGate*, have this appropriate sense. Let us mark the Greek *PHUTEuo*, (*ΦΥΤΕΥΩ*, *Planto*,) which may mean in its original sense, ‘To Plant, or *PUT in*,’ and if so, then *PHUTon*, (*ΦΥΤΟΝ*,) and perhaps *BOTANE*, (*ΒΟΤΑΝΗ*,) bear the same meaning. I have produced these terms, in another place, among a race of words, which signify ‘To Stick *up*, or *out*, To Swell *out*,’ just as *PUT* is used in a similar way, ‘To *PUT*, or *PUSH* forth, *leaves*, *buds*,’ &c. In many cases these ideas cannot be separated from each other. In Scotch *PUT* is the form for *PUSH*, and perhaps our term ‘A queer *PUT*,’ may mean, as we say, ‘The *BUTT* of people,’ ‘The *person PUSH’d* at, or attacked.’ In Galic *PUTan* is To *PUSH*, adjacent to which is *Putag*, A *Pudding*, where we are brought to the *PUDGE* stuff. Again, in Mr. Shaw’s Dictionary we have *Fosam*, “To stay, rest, *PITCH*, *lodge*,” and *Fos*, *Fosadh*, “A delaying, staying, resting, *Fixing*, *Pitching*; a prop, buttress, wall, or Ditch,” where in the *Ditch* we are brought to the true spot, and to the Latin *Fossa*, *Fodio*, &c. Under another form we have *Foisam*, “To Stop, rest.” I must leave the Celtic Scholar to class the words adjacent to these under their due senses, as compared with the fundamental idea, such as *Fos*, the particle, signifying, “Yet, still, also,” where in *Still* we see how it belongs to the idea of *Rest*, *Fostam*, To hire, which means likewise ‘To *Stop*;—*FOTHA*, A foundation, i. e. The *Bottom*, and “*FOT*, A giant, *Raging*, *storming*, *violent*,” which brings us to the adjacent term, the origin of all these words, *FOTHach*, “A lake, pond.” We see how the *Pond*, or *PUDGY* Ground, as the *Low* Spot, may mean a *Foundation*, and as considered in its *Swelling up* State, how it may signify *Raging*, &c. If I should

refer to the Irish *Fos*, Staying, Resting, the Greek *Pauo*, *PAUSO*, (*Παυω*, *Cessare facio*, *Παυσω*,) the relation would be sufficiently precise.

The terms belonging to *FIGO*, and *FIX*, in French are *Fixer*, *Figer*, *Ficher*. The words *Fix*, *Fixer* are brought to their true idea in their Chemical sense of 'To *Fix*, or to deprive of volatility,' to keep in a compact state; and the word *Figer* actually means to *Congel*, *coagulate*, &c. Adjacent to *Ficher* in my French Dictionary I see *Fic*, "A kind of stinking Wart.—(A sort of Wart on the frush in horses,) *FIG*," and *Fichu*, "Sorry, pitiful," which mean 'The Swelling out *PUDGY* Matter,' and 'What is *PUDGE*, or *Vile*.'—The English Heraldic term *FITCHED*, "*Acuminatus, vel in acutum apicem desinens*," means, 'What *Sticks* out in a *PEAK*, or *PIKE*;' the succeeding word to which in Skinner is *FITCHER*, or *FITCHOW*, *Fissau*, (Fr. G.) *Fisse*, *Visse*, (Belg.) "*Viverra putida*," which this Etymologist derives from *Puteo*, and *Fæteo*, (Lat.) where in these Latin words we directly come to *Foul* matter. This animal however may be derived from its *Sticking* quality of *inFixing* its teeth. The terms *FAST*, *FASTEN*, (Eng.) have various parallels *Fast*, (Sax.) *Vast*, (Belg.) *Vest*, *Fest*, (Germ.) *Fasten*, *Fahen*, &c. &c. Wachter has justly referred to these words the Greek *PIEZO*, and *PIAZO*, (*Πιεζω*, *Πιαζω*, *premo*,) and we cannot but see how the idea of *Squeezing* brings us to *Squashy* matter, as we term it in our vulgar Language. In our expression 'He is *FIXED FAST* in the *Mud*,' we see the true sense of the words, which I am considering. *FAST* often means simply *Attachment* to any thing, or being *Close* to any thing, as in "*FAST* by the Oracle of God," and among other interpretations Lye explains the corresponding Saxon word by *Tenax*, as *Ar-FÆST*, *Honoris Tenax*. Under *FÆSTE*, *Firmiter*, Lye produces a phrase, which brings us to the original idea, "*Swithe FÆSTE to somne ge-Limed*," "*Firmissime Conglutinatus*," and again under *LAM*, *Loam*, *Limus*, *Lutum*, we have the following phrase, as a translation of a passage in the Psalms, "*AFÆSTNod ic eom on Lame, FIXUS sum in Luto*," where let us mark, how *FIXUS* is used in its just sense. *FAST*, as applied to Abstaining from Food with its parallels *Fæstan*, *Fasten*, (Sax. Germ.) &c. has been derived from *Απαστος*; but the German Lexicographers

have seen, that their term *FASTen*, *Servare*, *Custodire*, *observare*, and *FASTen*, *Jejunare*, belongs to the same idea of what is *FAST*, or *Firm*. In such phrases as ‘To *FAST* on bread and Water,’ or as we might say, ‘He *continues* to *FAST*, or *Keeps FASTing* on bread and water,’ we perceive, that *FAST* means ‘To *keep FAST*, *Firm*, or *Constant* to the diet ‘of bread and water,’ or ‘To *Keep*, or *Stick*,’ as we express it, ‘to ‘bread and water.’ In periods, when Abstinence, or *Keeping* from Food, was the great exercise of *Constancy*, or *Firmness*, we shall not wonder, that these ideas have been entangled with each other. The term *FAST*, in the sense of *Quickness*, *Dispatch*, or *Diligence*, still belongs to the same idea of *Sticking FAST*, or *Constant* to any employment. In *Hard* we have a similar union of ideas, as ‘He keeps *Hard* to study,’ and He ‘Runs *Hard*.’ We shall find in the course of these enquiries, that many terms of *Motion* have been derived from the soft matter of *PUDGE* in *agitation*, and such might have been the origin of *FAST*, *Citus*; yet the process, which I have given, seems to be the true one. The original idea, however, still continues to operate, and cannot often be separated from a turn of meaning, belonging to another process.

Some derive *FAST*, *Firmus*, or *f-AST*, from *Estos*, and *Istemi*, (*Εστως*, *Ιστημι*,) and I can have no objection to the opinion, that these forms *ST*, *f-ST* have passed into each other. If this conception should be just, the idea of *Stability* will be derived from that of *Sticking in, to, up, out*, &c. That is, if we suppose the sense of the Element ^AC, ^AS, ^AT, &c. to be that of *Sticky p-UDGE*, or *wASH*, &c. matter, every thing will aptly agree, and we shall then understand by what peculiar idea all the terms, under that form, which I discussed in a former Work belong to each other, and to the words before us. Under the form *VEST*, *Firmus*, *validus*, &c. Wachter has properly applied the explanatory word *Tenax*, where the idea of *Tenacity*, which is, we know, applied to *Sticky* matter, brings us to the original idea. Wachter has supposed, that some names of Warriors have been derived from this idea of *Firmness*, annexed to *VEST*, as *Ario-VISTUS*, *VASTmar*, &c. In German *VESTE* is *Firmamentum*, and *Domus*, what is *FAST*, or *Strong*, and hence we have as Wachter observes, *VESTA*, (Lat.) ‘*Terra Firma*,’ as it might

be called, which in Greek becomes *ESTIA*, (*Εστια*, Focus, Lar, Domus, *Vesta*,) to which probably belongs *HOUSE*, &c. To *VEST*, *FAST*, belongs *VESTIO*, (Lat.) and *VESTIS*, with its various parallels, the Garment, what *FASTENS* a person in; and hence To be *inVESTED* with a property means 'To be *Secured* in a property,'—To *inVEST* a Town, To *FASTEN*, or Inclose it with troops, &c. In Greek we have the form *ESTHES*, (*Εσθης*,) but I shall forbear to examine the words under this form, *VS*, or *v-^S*, which passes into *^S*; as they will be considered in a separate Article.—In German *Tunch* means "Litura e calce, gypso, vel cæmento," and *Tunica*; which Latin word, we see, belongs to the German term, under the metaphor of a *Clay* covering. The word *Coat* in English is attached to a similar metaphor of a *Coating* of *Clay*. In Belgic the term *VAST*, corresponding to *FAST*, is brought to its true sense, when it is applied in the phrases "Een *VASTE Grond*, A firm Ground."—Het *VASTE Land*, "The Firm Land, or Continent," &c.—*VAST blyven, raaken*, "To *Stick* to, *VAST Lymen*, To glue, to *FASTEN* with glue," as my Lexicographer explains it, where let us mark, how *Lymen*, To Glue, or *Lime* belongs to *Limus*, Mud, for a similar reason. Adjacent words to these in my Dutch Dictionary are *VATTEN*, "To take, catch, apprehend, gripe," which is another form of *VAST*, *FAST*, &c. and *VAT*, "A *FAT*, tun," &c. which I conceive to be brought to its true sense, when we talk of a *FAT*, as applied to a *Tan-PIT*; the Low Hollow *PUDGE* spot. From the *FAT*, *VAT*, *PIT*, or *Hollow* of the *Ground*, we have the *Hollow* of a Barrel, the *VAT*, *VAS*, *VESSEL*, &c. I shall shew, that *VASTO*, *WASTE*, *VACO*, *VACUUS*, &c. belong to the idea of the *Bog*, or *qWAG* Spot. The notions of *BOGGY*, and *Spungy* matter are directly combined with each other, and in the sense of *Spungy* matter, we see unequivocally the notion of Interstitial *VACUITY*, if I may so express it. Nathan Bailey explains *Spungy* by "Hollow like a Sponge." I shew, that *VACILLO* belongs to *WAGGLE*, or *BOGGLE*, and *VAGO*, To *WAG*, or *Bog* about, and hence we shall see, how *VAGINA*, the *Hollow*, may belong to *VAGO*. The term *VAGIO*, the indistinct, inarticulate *Noise*, belongs to the term of *Commotion* *VAGO*. In such expressions as "*Gladius VAGINA VACUUS*,"—*Ense ebur VACUUM*, we see how the *VAG* and *VAC* in *VAGINA*, and *VACUUS*, belong to each other.

The various terms, belonging to our Element, which convey a similar sense to such words as FAST, FASTEN, must be referred to the idea, from which these words are derived. Some of these terms unequivocally present this fundamental meaning, and others are sufficiently manifest. We shall at once acknowledge, that our familiar term FETCH, which is applied to so many purposes, must be referred to this source, and that the original notion of the term is that of *Taking hold* of any thing, *Taking up* any thing, or being *Attached* to any thing, place, or action, so as 'To Bring, Carry, Procure, Perform, Effect,' &c. The word *Take* is used likewise, we know, for a great variety of purposes, and corresponds in most instances with the application of FETCH. The Etymologists understand, that FETCH belongs to this Race of words, by producing, as parallel, the terms *Feccan*, (Sax.) Adducere, and *Vaten*, *Vatten*, (Belg.) "Comprehendere, Tenere, Capere." Let us mark the Latin *Teneo*, and remember its sense of *Tenacious* Matter, Clay, &c. *Tenax* Bitumen, "*Loca Tenacia gravi cœno*," &c. from which we shall learn, that it belongs to such words, as *Tunch*, *Thon*, (Germ.) Clay, Mud, &c. for a similar reason. While I examine FECCAN, To FETCH, in my Saxon Dictionary I cast my eyes on FEGAN, Jungere, to which belongs FOG, "Conjunctio, connectio;" and the next term to this I find FOGERE, Procus. FAIK means in Scotch, "To grasp, to inclose in "one's hand," where Dr. Jamieson has justly recorded from Ruddiman the Belgic *Voeghen*, Conjungere, as likewise *Facken*, (Fland.) Apprehendere, *Empoigner*, (Fr.) *Fae*, *Fick*, or *Faek*, (Isl.) Capio, though he has not seen that it belongs to the familiar term FAST.

The articles in Dr. Jamieson's Dictionary next to FAIK, 'To Grasp,' &c. are FAIK, signifying "To fold, to tuck up," and FAIK, "A Fold "of any thing, as a ply of a garment," where we see the idea of *Matter adhesive*, or conjoined to Matter; but in FAIK, "A Stratum of stone in "a quarry," we are brought to the very spot, supposed in my hypothesis. Our author has produced parallel words for the *Fold*, as FAKE, (Eng.) "among seamen a coil of rope," VECK, WIKÄ, VIKÄ, FAGGOR, (Swed.) to which he refers FAGEND, and FOCKEN, (Teut.) To Hoise up the Sails. Dr. Jamieson faintly acknowledges, what others have observed, the

relation between FAIK, 'To grasp, or Inclose in one's hand,' and To FAIK, To Fold. These words might have been explained by 'To *infold*, or 'Inclose,' and 'To *Fold*.' The German Fock, Velum, to which Wachter has produced as parallel *Voguer*, "plenis velis navigare," seems to belong to VAGUE, the Waves, and the terms of motion, WAG, VAGOR, &c. We have likewise in Dr. Jamieson's Dictionary, adjacent to the above terms, FAIK, the name of the Fish, called the Razor bill, which appears under the form *Falk*, where we see probably the true form, FAIK, "To lower the price," which Dr. Jamieson refers to *Falka*, licitari, "FAIK, To fail, to become weary," which he has justly referred to the English WEAK, *Vekna*, (Swed.) Flaccescere, &c. &c. and "To FAIK, "To stop, cease," which he attributes to FAIK. This word for *Faintness* belongs to PUDGE, or Matter in its dissolved state. FAIK, To lower, means to be in a *Weakened* state. In the same opening of Dr. Jamieson we have a term, answering to our familiar word FADE,—"To FADE, "To taint, to corrupt," where we see the idea of vileness annexed to the term. We have likewise FADGE, "A Bundle of Sticks," and FAGold, "*Faggot*," under the latter of which words Dr. Jamieson observes, that it is evidently the French *Fagot*, a little disguised, though he sees not this relation in the first word, which however he has very justly compared with such terms, as *geFeg*, "commissura, *comPago*;" where let us mark PAGO, belonging to *Pango*, *pePigi*, *Pactum*, a kindred term, *Voeg*, (Belg.) A joining, &c. Our author here produces FAG-end, which means the *Vile* end; and FAG, To be FAGG'd, signifies "To be "all in a PUDGE, or PUTHER, or to be in a *Muddled* state, as we express it. But FADGE likewise means "A large flat loaf, or bannock," where we are once more brought to the original idea of a Lump of a PUDGY kind. The term too means "A lusty and clumsy woman," and in the combination "FAT FADGE, (And I shall hae nothing to my sell But a FAT "FADGE by the fyre,") we have kindred words joined with each other. The next article in this Dictionary is To FADLE, FAIDLE, "To walk in "an awkward and *Waddling* manner," where our author sees some resemblance to the English WADDLE, "The origin of which," as he says, "is very uncertain." Yet the next article FADom, "A FATHOM," a mea-

sure, which in Islandic, as he informs us, signifies a BOTTOM, might have unfolded the mystery. Our author might have passed from FATHOM, 'To FATHOM the depth of a Water,' or to find the BOTTOM, VADUM, or *Ground*, to the action, which we express by WADE, and from WADE, VADO, (Lat.) we proceed without any violent effort to WADDLE. These words under other forms become WAG, WAGGLE, VACILLO, BOGGLE, &c. which again brings us by another process to the BOG.

We see in the Islandic terms *Fae*, *Fick*, or *Faeck*, that the idea annexed to FAST, appears under the form *Fae*, without the second consonant of the Radical FC; and thus it appears in other Languages, as *Faken*, (Germ.) where Wachter refers us to words of the same meaning under the form F^a, and among other terms, to the Greek *Piao*, (Πιω,) in which Language we have the form PZ, as in the terms before produced, PIAZO, and PIEZO, (Πιαζω, Πιεζω, Prehendo.) Wachter likewise refers us to *Fangen*, To Catch, Seize, &c. which brings us to *Fang*, *Fingers*, &c. where we see how the form FG, or FḠḠ, connects itself with the form FN, FNG, as in the Greek *sFIGGO*, or *sFingo*, (Σφιγγω, Constringo.) The name of the *Sphinx*, or *sPIGX*, (Σφιγξ, Sphinx,) is acknowledged to belong to this term for *Constriction*, and "The *Sphinxes*," as Dr. Vincent has observed, (*Perip. of Eryth. Sea*, p. 28.) "are supposed to be Apes by Wesseling, and from their tameness it is "probable." I know not, whether this enquiring Scholar understands, that the Greek names for the Ape and the Sphinx constitute the same term, as *Pithex*, or ΠΙΤΗΧ, and *sPIGX*, or ΠΙΓΧ, (Πιθηξ, Simia, and Σφιγξ.) The Prophetic qualities of the *Ape*, or *Sphinx* continued to a late period; as we all remember from the well-known adventures of *Gines de Passamonte*.

To the words, now under discussion, PIEZO, PIESO, &c. (Πιεζω, Πιεσω,) we must refer the Greek terms PAS, *emPAS*, *diamPAX*, *aPAX*, *emPAZomai*, *asPAZomai*, (Πας, Omnis, Απας, Omnis, Εμπας, Omnino, prorsus, Διαμπαξ, Penitus, prorsus, Απαξ, Semel, Omnino, prorsus, Εμπαζομαι, Curo, rationem habeo, revereor, Ασπαζομαι, Amplector,) which all relate to the idea of *Sticking*, or *Squeezing* together, as into one single *Mass*, or *Lump*, or so as 'To be attached to, Cling about,' &c.

Schneider in his German and Greek Dictionary explains *asPazomai*, (*Ασπαζομαι*), by *umFassen*, To *FASTen* about. This idea will shew us, how *PAS*, (*Πας*), may belong to its adjacent terms in our Greek Vocabularies *PASSaleuo*, (*Πασσαλευω*, *Palum Figo*), To *FIX*, or *Stick* together with a *PEG*, &c. and *PASSo*, (*Πασσω*, *Conspergo*;—*Intexo*, *contexto*), relating to *PASH*, or *PUDGE* matter, *Sticking* together, as in the sense of *Intexo*. In the following passage one of these terms is joined with a kindred word, in its appropriate and original sense, referring to agents and instruments of mighty force, *DiamPAX PASSaleu'*, &c. &c. “*PEG* “down quite firm and *FAST* his stubborn jaws with a *Wedge* of *Adamant*,” *Αδαμαντινου νυν σφηνος αυθαδη γναθον Στερνων Διαμπαξ, Πασσαλευ ερρωμενος*, (*Æschyl. Prometh.* 64-5.) Here the Commentators have supplied us with another passage, where the same word is applied, relating to the action of *Fixing* by a nail, *Τωνδ' εφηλωται τορως γομφος Διαμπαξ*. In the compound *GomfoPAGES*, (*Γομφοπαγης*, *Clavus firmatus*), and in the Latin interpretation of *Gomfoo*, (*Γομφωω*), *clavis Compingo*, we see in *PAGES* from *PEGnumi*, (*Πηγνυμι*), and *pePIGI* belonging to *Pango*, *Compingo*, kindred terms. We cannot help perceiving, how the Latin word *Palus*, the *PEG*, or *Pen*, coincides with *Palus*, the *Pool*, or *Lake* of *Sticky* matter, and how *Clavus* belongs to such words as *Cleave*, *Clammy*, &c. derived from the *Sticky Clay*. The term *emPazomai*, *Εμπαζομαι*, *Curo*, *rationem habeo*, *Revereor*), signifies ‘To be *Attached* to, or to be *About*,’ for the purpose of *Attending*, ‘Taking care of; and in the familiar phrase *Ουτε θεοπροπιας Εμπαζομαι, ηντινα οιδα*, the term means ‘I am not *Attached* to, I do not *Attend* ‘to, or pay any *Attention* to any thing of a *Divine* nature, which I have ‘heard,’ &c. The word *Attend*, *Attendo*, relates to *Attachment*, almost under a similar idea. In the same leaf of my Greek Vocabulary with *emPazomai*, (*Εμπαζομαι*), I perceive *emPIsteno*, (*Εμπιστευω*, *Fido*), where the *PIST* and the *FID*, relate, as I have shewn, to the idea of what a person is firmly *FIXED*, or *FASTened* to, in, &c. The preceding term to this is *emPis*, (*Εμπισ*, *Culicis* genus,) which means the *Animal*, which *inFixes*, or *Sticks* itself into a person. Schneider explains *emPis*, by “*Die Steckmucke*,” The *Sticking* animal. In the next column of my

Dictionary to that, in which *asPAZomai*, (*Ασπαζομαι*,) is, I see *asPis*, (*Αππις*, *Clypeus*, *Aspis serpentis* genus,) which contains the same idea of *Cleaving* to, or about a person; where let us note the Latin *Clypeus*, which belongs to the very term *Cleave*, relating to *Sticky* matter; and we now understand, that *asPis*, in the sense of the *Asp*, or *Serpent*, the idea of *inFixing*, or *Sticking* in, is still preserved. I have produced on a former occasion terms for *Following*, or what we express by ‘Going *After* a person,’ as *Post*, (Lat.) *Puis*, (Fr.) *Pues*, (Span.) &c. &c. *aFTER*, (Eng.) &c. *oPiso*, (*Οπισω*,) *oPEdeo*, *aPAdeo*, *oPAzo*, (*Οπηδεω*, *Οπαδεω*, *Comitor*, *Οπαζω*, *Persequor*,) *oPiZomal*, *oPis*, (*Οπιζομαι*, *Curo*, *revereor*, *caveo*, *rependo*, *ulciscor*,) which, as I have observed, contain the sense of *Following*, either for the purpose of *Respect*, or *Revenge*, and which are derived probably from the notion of *Pressing about*, *on*, *upon*, *Pushing on*, or *at*, in an action of regard, or of annoyance. It is marvellous to observe, how kindred terms become connected with each other, as in *Οπιζομενων δ’ Εμπας τις ειπεν και τοδε*, &c. (*Pind. Pyth.* p. 152-3.)

In Danish *FAAE* is, “To get, receive, obtain, gain, acquire,” and the Danish Scholars, I trust, understand, that their familiar particle of *Attachment*, *PAA*, “On, upon, at, in, after,” belongs to the same idea, as in such expressions, as *PAA-Gribe*, “To apprehend, seize, take hold of,” *PAA-FAESTE*, “To *FIX*, or *FASTEN* on,” as my Lexicographer explains it, *PAA-Kline*, “To *PASTE* upon,” *PAA-PASSE*, “To observe, have an eye “upon,” where it is joined with a kindred word *PASSE*, “To be *Fit*, “adequate, adapted, conformed, congruous, or congruent to.” Let us note the explanation of the Danish *PASSE* by *FIT*, and *adAPted*, from whence we shall see, that *FIT*, *aPT*, *aPTus*, *aPTo*, (Lat.) *aPTo*, *aPTomai*, (*Απτω*, *Necto*, *Απτομαι*, *Tango*, *Hæreo*,) together with *FADGE*, (Eng.) which N. Bailey explains by “To agree, to be *adAPted* to, to be made “*FIT*.” and *PAT*, must be likewise added to this Race of words. In *Aphe* (*Αφη*, *Tactus*, &c.) we have the form ‘F. The term *aPTo*, (*Απτω*, *Accendo*,) means nothing but ‘To *Catch* fire,’ as we express it, and the very word in Belgic, corresponding to these terms, *VATTEN*, “To take, *Catch*, apprehend, gripe,” is applied in one of its senses

in the same manner, as “Het tonder wou geen *Vuur* VATTEN, the “tinder would not *Catch* fire.” The Greek *απτομαι*, (*Απτομαι*,) means To *Fasten* to, or be Attached to, and likewise in a more violent sense, To *Fasten on*, as we express it, To *Seize*, *Lay hold on*, *Catch*, &c. A well known passage in Thucydides will illustrate the latter sense of this word: ‘The Beasts and the Birds of Prey,’ says he, ‘or those, which ‘are wont to *Fasten on*, or *Seize* men, at the time of the plague, when ‘many carcases were unburied, either did not approach them at all, or ‘were destroyed by tasting them,’ “*Τα ορνεα και τετραποδα, οσα ανθρωπων “απτεται, πολλων αταφων γιγνμενων, η ου προσηει, η γευσαμενα “διεφθειρετο.*” In Danish the verb *FATTE*, which belongs to *FAST*, “To hold *FAST*, be *FAST*, Stick *FAST*,” is exactly applied, as the Dutch *VATTEN*, and as the Greek words are in the sense of *Seizure*, and *Catching Fire*, when it signifies “To *Catch*, take, *Seize*, lay hold of, “apprehend. To take, or *Catch Fire*,” as my Lexicographer explains it. The Etymologists have justly referred *FADGE* to *geFegan*, (Sax.) *Componere*, *Fugen*, *Voeghen*, *Focken*, (Germ. and Belg.) “*Conjungere*, “*Adaptare*.” *FIT* is derived by Skinner from *Fait*, (Fr.) *Factum*, and Junius only understands, that it may belong to a Flemish term *Vitten*, *Aptare*, *Vits*, *Frequens*, and a Greek word *Fitta*, (*Φιττα*,) a term of exhortation to *Haste*. The substantive *FIT of an ague* he refers to this Flemish term *Vits*, and Skinner reminds us of *FIGHTS*.—In the expression, ‘To fall into a *FIT*, To sink down in a *Fainting FIT*, A *FIT of Melancholy*,’ we seem to have the original idea, which appears to be nearly the same as ‘To fall into a *PIT*, a *PUDGY Quag* spot, or *Situation*.’ We see how *Quick* belongs to *Quag*, *Quick-sands*, &c. and this will shew us, how *FIT* partakes of the sense of *Unsteady*, *Loose*, violent motion, or *Luctation*, if I may so say, as of a person struggling in this species of matter, ‘He fell into strong *FITS*,’ &c. If we say, that *FITS* is quasi *FIGHTS*, we come nearly to the same idea, as I shew, that *FIGHT*, *Pugno*, belongs to the sense of *PASHing* about, &c. The Latin *Luctari* is quasi in *Luto Niti*. The German *Anstoss*, “A *FIT*, *Access*, *Paroxysm*,” belongs to *Anstossen*, “To hit, dash, kick, knock against, in der Rede, “To *Hesitate*, stammer, *Stick*, hum and haw,” where in *Stick* we see

the true sense of the word *Stossen*, which my Lexicographer explains by “To Thrust one, PUSH a thing, give them a thrust, or PUSH, &c.—“Etwas in *morser Stossen*, To BEAT, pound, bray, bruise, or stamp “something in a Mortar.” Here *Stossen* under the Element $\overline{\text{ST-S}}$, relating to the idea of *Sticking*, *Sticky* Matter, &c. has precisely the same meaning, which I annex to BEAT, PUSH, PASH, &c. in their violent sense, as belonging to PUDGE Matter. But the German *Anstossen* has another sense, which relates to *Sticky* matter in its adhesive application, just as I suppose FIT, the adjective and verb, to belong to PUDGE, as this German word signifies “To be contiguous, adjacent, *Joining*, confined.” Thus we see, that there certainly is a process, by which FIT, the substantive, ‘The Ague FIT,’ may be connected with FIT, the adjective and verb, relating to *Joining*; and it is probably the process, which I have supposed.

The Latin *aPTus* explained in Robert Ainsworth’s Vocabulary by “Tied, *Joined*, FITTED, PAT, close,” where let us again note the term PAT, which we shall at once allow to belong to the verb ‘To PAT, strike, ‘or PASH against any thing.’ The term PAT, as a verb, most unequivocally brings us to an action upon *Soft*, PASTE like matter, and this idea of its original sense has operated in producing the application of the word on the following occasion, in a well known stanza in the verses of our children, “PAT a *Cake*, PAT a *Cake*, *Baker’s* Man, So I do, Master, “as fast as I can.” The repetition of this stanza is accompanied by the action of *PATting* the *Hands*, where the word is again applied in the service of *Soft* matter. We have seen the Danish PASSE, to which there is annexed an adjective PAS, FIT, which means likewise “A PASS, “PASSAGE.” Here is another confirmation of my hypothesis; as I shew, that To PASS signifies ‘To go among the PUDGE.’ The compound *Til-PAS* my Lexicographer explains by “To the purpose, *Patly*.” In Dutch likewise we have PAS, “FIT, *FITting*, convenient, PAT, proper, “in time,” as my Lexicographer explains it; and there is a verb likewise *Passen*, “To FIT.” In Dutch likewise PAS is a *Passage* and PACE, an adjacent term is *Pastey*, a *Pie*, where we are brought directly to PUDGE Matter. In Swedish PASSA means “To FIT, to suit, to *Adapt*,”

and Pass is a Pass; and the next word to these terms in my Swedish Dictionary is PATT, "Bubby, Breast, Pap." In the same opening of my Swedish Dictionary, I see PUSS, "PUDDLE, Plash." The next terms to PUSS are PUSS, Trick, and PUSSELY, Comical, Ludicrous. In the same column of Nathan Bailey's Dictionary with FADGE, we have FAGE "A Merry tale," which Skinner derives from *Fægen*, *Lætus*. We now see, that FAGE belongs to FADGE, FUDGE, PUDGE stuff; just as PUSS in Swedish relates at once to a PUDDLE, and to what is *Comical*. In the Hindostanee Dialects PAUSS is the sign of the Dative case, signifying "Near to," as "Sauheb Ray PAUSS jaou, *Go to*, (or rather, *Near to*) "master," as Mr. Hadley explains it (*Gram.* 28.) Dr. Gilchrist produces as Hindostanee, or in this case Sanscrit, for To *Stick*, or To adhere (in *Mud*,) PHUSNA, BUJUA. Perhaps the Latin POST, *aPUD*, "Close by, "nigh," should be referred to these words; and the definition of FESTUS seems to confirm this idea, who observes, "*APUD* mutuam loci et "personæ *Conjunctionem* significat." The Danish VED, "By, at, on, "about," and the Swedish VID, or VID, "Near, nigh, about, at, upon, "by," must be referred, I imagine, to these words, and this will bring us to the English WITH, and some of its parallels, under the form MD, the German MIT, which Wachter explains in one sense by *aPUD*, the Swedish MED, and the form MD supplies such terms as MIX, MASS, &c. where we have the same idea. The French PUIS is acknowledged by Menage, &c. to belong to POST.—In the Malay Language ꦥꦢ, or PADA signifies "At, to, on, in; according to," as Mr. Marsden explains it, (sub voce;) and it is applied to nouns, in order to express the Dative and ablative Cases, similarly to the Hindoo PAUS, as *Ka PADA rumah*, To a House, *Deri PADA rumah*, From a House, (*Malay Gramm.* p. 32.) The term PADA is the succeeding word in Mr. Marsden's Dictionary to PICHE, "Mire; clay; Miry," where we are brought to the original idea.

The same union of ideas, which we find in the above terms between PASS, PACE and PAT, FIT, *Joining, Cementing*, &c. is visible in the kindred Greek terms *biBazo*, (*Βιβαζω*, *vi admoveo, adigo, venire facio*;) To make to PASS forward, or to PUSH, or PUT forward, on, &c. and

sum-bi-Bazo, (Συμβιβάζω, Concilio, &c. Coagmento, &c. ‘To PUT together, so as to *Join, Cement*, make PAT, FIT,’ &c. We all remember that this latter word is applied with great force by St. Paul, (*Ephes. iv. 16.*) “Εξ ου παν το σωμα συναρμολογουμενον, και Συμβιβαζομενον,” &c. (*Vid. etiam Epist. ad Coloss. ii. 19.*) “From whom the whole body “*Fitly* joined together and *Compacted*,” &c. where let us note two kindred terms, FIT and *comPACT*. In Schleusner’s representation of the original idea of this word, he justly tells us, “Est verbum proprium de “fabris lignariis, qui trabes, vel asseres ita compingunt et conjungunt, “ut arctissime coeant et cohæreant. Respondet nostro In einander “Fest, zusammenfugen ;” which means “To join, or FIT, FAST, or firmly “together one into another,” where let us note the kindred German terms FEST, and FUGEN. My Lexicographer explains FUGEN, by “To “join, unite, PUT together,” and “Es FUGte sich, It came to PASS,” where we see again, how PASS by another process connects itself with these words. I cannot forbear producing a term belonging to our Elementary Character, which occurs in a verse preceding that, to which I have referred for the use of *sum-biBazo*, (Συμβιβάζω,) in the Epistle to the Colossians. This word is *emBatenō*, (Εμβατευω, Fastuose incedo, Invado, Ingero, &c.) which means ‘To PASS, PAD, PACE, or *Stalk* about, ‘into,’ &c. and to PUSH *Thrust* on, forward, in, into, &c. or to *Intrude*, as we express it, by which latter term it is translated in our version, “*Intruding*,” (Συμβατευων,) “into those things, which he hath not “seen,” &c. (*Coloss. ii. 18.*) I perceive in my Greek Vocabulary *emBATE*, (Εμβατη, Solium, vel alveus, sive Vas, quo in balneo ad lavandum utuntur,) where in VAS we have a kindred term, and we see in the sense of *Alveus*, the PUDGE Low Spot, or *Bottom*, into which men *Sink*, or PASS, PUSH, PASH, in, down.

It is marvellous to observe, how words composed of the same materials, though not directly belonging to each other, conduct us to the same idea. In Spanish we have the compound *EmButir*, explained in Mr. Neuman’s Dictionary, by “To inlay, to enchase one thing in “another, To mix confusedly, to jumble, To cram, to eat much,” which might be explained by “Ingerere,” and in the same page of this

Dictionary I see *Em-Buchar*, "To *Stuff* with minced pork, or other
 "meat," &c. which brings us to the French *BOUCHER*, 'To stop, or
 Bung up, and *Em-Pacare*, "To *PACK* up in Chests," *Em-Pachar*,
 "To Impede, embarrass, to disturb," which bring us to the French
Em-PECHER, *Em-BUSTE*, Fraud, Imposition. Let us mark the term
Im-POSITION, and we cannot but perceive in all these terms, the idea
 of *PUTTING*, or *PUDGING* in, on, &c. I find likewise *Em-BUDAR*, "To
 "Put a funnel, or Mouth-piece to a Wine-Bag," and *em-BUDO*, "Funnel,
 "or Pipe, by which liquors are poured into vessels," where we at once
 see the sense of *PUTTING* in, and of the Hollow, or *PIT*. In the next
 page of Mr. Neuman's Dictionary we are directly brought to the train
 of ideas here unfolded; as we find *emPATAR*, "To equal, or make equal,"
 i. e. To make things *PAT*, or *FITTED* to each other, and *emPASTAR*,
 "To *PASTE*, to form with *PASTE*." The proper sense of all the Greek
 words *Baino*, or *BAINO*, *BESO*, *BAZO*, *BATEUO*, &c. (*Βαίνω*, *Gradior*,
incedo, *abeo*, *coeo de animalibus* in *Perf.* *etiam Situs et Fixus sum*,
Fundatus sum, *Βησω*, *Εμβιβάζω*, *Impono*, e. gr. *navi*, *Impello*, *deduco*,
Εμβάτευω,) is 'To *PUT*, *FIX*, *PASH*,' &c. as on the Ground, sometimes
 with the idea of Motion, as 'To *PUT* *Footsteps*, or 'To *PASS*, *Incedere*,
 or of Force and Violence, as 'To *PUSH* on, *Impellere*, and sometimes
 under that of Stability, 'To *PUT*, or *FIX*, as on a *BASE*, *Basis*, (*Βασις*,
Fundatus sum; and then 'To *PUT*, *FIX*, *PUSH*, &c. in general. The terms
BADIZO, (*Βαδίζω*,) and *VADO* bring us to *VADUM* and *PUDGE* matter,
 and mean 'To *PASH*, or *PAD* about. In *BAZO*, (*Βάζω*, *Loquor*,) and
BAUZO, (*Βαύζω*, *Latro*,) we have the idea of Noise, as in *PUSHING* about.
 In modern Greek *BAZO*, (*Βάζω*,) is the familiar term for *Position*, "Ich
 "setze, lege, stelle, porre, ponere, mettere," as Weigel explains it. In
 the same page of Weigel is the term *BAGURIZO*, (*Βαγυρίζω*, *Ich be-*
schimpfe, &c. I affront, insult, &c. and *BAGGA*, (*Βαγγα*, *Der Graben*,
Fossa,) the Ditch, &c. where we are brought to the original idea. In
 Homer *BESE*, (*Βησε*,) denotes 'To *PUT* simply, or 'To *PUSH*, *BEAT*, or
 Drive down to the Ground with the greatest violence, *Es δ' εκατομβην*
Βησε, &c. "Ὡς τοὺς ἀμφοτέρους ἐξ ἰππων Τυδεὺς υἱὸς Βησε, κακῶς
αέκοντας, &c. in which places the Scholiast explains *BESE* by *en-c-bi-*
BASE, (*Ενεβιβασε*, *ενεθηκε*,) and *Kat-c-bi-BASEN*, (*Κατεβιβασεν*.)

The preceding term to FIT in Skinner is FIST, which has various parallels, some of which *Fist*, *Vuyst*, *Faust*, (Sax. Belg. Germ.) are produced by this Etymologist, who has justly referred us to FASSEN, Prehendere, To Hold FAST. This is one idea, annexed to the Hand; yet there is another, which is that of BEATING, and to this notion some of the terms, denoting the Hand, seem to attach themselves. These ideas cannot in many cases be separated. If we say, that the FIST meant the PUDGING member, the FIXING, or inFIXING member, we shall get all its senses of STICKING, Holding, or Seizing FAST, and of PASSING, PUSHING, BEATING. Hence we have PUGNUS, PUGNO, (Lat.) FIGHT, (Eng.) FIGHT, &c. (Sax.) *Fechten*, (Germ.) *Vichten*, (Belg.) &c. &c. PUX, ΠΥΚΤΕΝΩ, (Πυξ, *Pugno*, vel *Pugnis*, ΠΥΚΤΕΥΩ, *Pugilatu certo*,) with the Celtic terms for the Fingers, which according to Lhuyd, are *Bys*, (Welsh,) *Bez*, (Arm.) and *Bes*, (Corn.)—The term *Finger* has various parallels *Finger*, (Sax. Dan. and Germ.) *Vinger*, (Belg.) *Fanger*, (Germ.) *Capere*, produced by the Etymologists; with the English *Fang*, &c. I consider *Fang*, *Finger*, to be quasi FAGG, FIGGR, and to belong to these words FAST, FIST, &c. In the Greek sFIGGO, (Σφιγγω, *Stringo*,) which the Etymologists produce, we see the form FG. To these words we must add the Greek PECHUS, (Πηχυς, *Cubitus*, *Mensura à cubito*, &c.) *Pugme*, (Πυγμα, *Pugnus*, *manus in Pugnum contracta*, *Mensura spatii à cubito ad Pugnum*,) from which we have the term PYGMY, PYGMAIOS, (Πυγμαίος, *Æquans seu explens*, Πυγμαῖον, *Pygmæus*, *Nanus*, *pumilio*, *pusillus homo*.)

The various terms, which relate to what we call FAITH, mean nothing, but that, which is FAST, or Secure, that on which a person firmly relies. Among these terms we must class FIDO, FIDES, (Lat.) FAITH, (Eng.) with the terms in modern Language, as *Foi*, (Fr.) where the second consonant of the Radical is lost, *Fede*, (Ital.) &c. PISTIS, PISTENO, (Πιστις, *Fides*, Πιστευω, *credo*, *Fido*,) to which belong PEITHO, PEITHOMAI, (Πειθω, *Persuadeo*,) “To FASTEN, or ATTACH any body to your “opinion;” which sense of FASTENING is understood by our popular Lexicographers, who give us the following information, “Primitiva “significatio verbi,” PEITHO, (Πειθω,) “est Vincio, astringo loro, et

“ sic fune religatum quo volo duco; vide Πεισα, et Πεισμα,” which terms signify Ropes, (Πεισα, Funis ancoralis, Πεισμα, *Fiducia*, Funis nauticus,) where *Funis* belongs to the form FN, as in *Fingers*. We shall now see, why *Fides* means at once FAITH, and a FIDDLE, and that this instrument has been so named from its *Strings*, and hence it is, that *Fidiculæ* means “Little *Cords* wherewith they stretched people “upon the rack to make them confess.” One of the senses of the adjective *Fidelis* is “Sure, FAST.” But my hypothesis will be unequivocally manifest, that all these words are connected with the *Sticky* matter of the *Earth*, *Clay*, &c. when we recollect, that *Fidelia* means “An “*Earthen* vessel serving to divers uses.” In German *Faden* is “A “Thread,” which Wachter has properly referred to *Fassen*, *Vatten*, *Capere*; and under the same form we have *FADEN*, A FATHOM. “*Mensura* “*sex pedum*,” which I refer to the *BOTTOM*, *VADUM*, where we are brought to the spot, supposed in my hypothesis. In the same column of my Greek Dictionary with *PISTEUO*, (Πιστευω,) I find *PISSA*, and *PISOS*, (Πισσα, *Pix*, and Πισος, *Locus humidus et irriguus*,) where we are brought to the *PUDGY* Matter and Spot. In Hebrew בטח *BTCh*, is “To Trust, rely upon,” says Mr. Parkhurst, but the same term likewise signifies, “To hang close, *Cling*,” where we see the genuine idea. That this sense of *Clinging* is taken from the *PUDGE* like, Watery, Soft, substance, will be manifest from another sense of the word;—the *Water Melon*, the *Juicy*, *PASHY* Fruit. In the same leaf of Mr. Parkhurst’s *Lexicon* we have the term בכה *BKH*, To *Ooze*. The Etymologists refer *FÆDUS*, The Treaty, to *Fides*, and we shall now understand, how *FÆDUS*, The Treaty, and *FÆDUS*, Foul, may appear under a similar form. We shall likewise see, how *VAS*, *VADIS*, A Surety, or Bail, belonging to *FAST*, *VEST*, (Germ.) &c. may appear under similar forms to *VAS*, *VASIS*, the *Earthen Vessel*, and to *VADUM*, The *Ford*, *BOTTOM*, The *PUDGY* Spot. In French *VASE* is a *VESSEL*, and “Mud, slime.” In our ancient Laws, the personages, who may be considered as answering to the Latin *VAS*, *VADIS*, or *VADIS*, were called *Fasting men*, “Pledges, “or *Bondsmen*, which, by the custom of the Saxons, were *FAST Bound* “to answer for one another’s peaceable behaviour.” The Etymologists

see the relation between *Fecialis*, The Herald, and *Fœdus*, The Treaty. Under *Fides*, The FIDDLE, we are reminded by Vossius of the Greek *sFides*, Strings, (*Σφιδες χορδαι μαγειρικαι, Σφιδη, χορδη.*)

Our English term 'To WED,' is only another form of *Fœdus*, and means "*Fœdus inire, vel Fidem dare.*" The Etymologists understand, that WED, WEDDING, WED-lock, with the parallels *Wed*, (Sax.) *Pignus*, *Arrha*, *Weddian*, *Pacisci*, *Spondere*, *Wetten*, (Germ.) and the Spanish *Boda*, have some relation to the Latin *Vas*, *Vadis*, and it has even been perceived, that *Edna*, (*Eðna*, *Munera sponsalia*,) is quasi *VEDna*, and that it belongs to the WEDDING. In Scotch WAD, WED means "To pledge, "to *Bet*, to *Wager*," as Dr. Jamieson explains it, where let us note the parallel terms BET, and WAGER. The term WADset is a term of legal use, and belongs to *Wadsaetta*, *Vaedsettia*, (Su. G. Isl.) *oppignerare*, where let us note the kindred Latin terms *Paciscor*, with *Pactum*, and *Pignus*. In *sPONDEo* we have the form PN, but in *sPOuse*, *ePOuser*, (Fr.) &c. we have the form PS. WED-lock belongs to the Saxon *Wed-lac*, "*Arrhabo*, *Pignus*," in which compound we must refer the latter part to *Lac*, (Sax.) *Munus*. If this derivation had not been so direct, we should have thought, that *Lock* related to *Security*. The Etymologists refer BET to these words, and they likewise record under it the term *aBET*. These words may perhaps directly belong to each other; though *aBET* may be classed, as the Etymologists have done in some of their conjectures, under another race of words. A WAGER has been justly compared with *Gager*, &c. where the two forms WG, and GS coincide with each other. WAGES are the *Gages*, and if To WAGE *War* should be considered as belonging to *Gager*; yet To WAGE *War* is directly attached to the terms of *Unsteady*, *Uncertain Motion*, to WAG, as referred to a state of *Uncertainty* and *Danger*. The next term to WED in Skinner is WEDGE with its parallels *Weeg*, (Sax.) *Wegghe*, (Belg.) *Weck*, (Germ.) which means that, which FIXES, FASTENS, SQUEEZES in, together, &c.

The VISE, or VICE, The Screw, is that, which SQUEEZES, or FASTENS up. We now see, how VICE, what is VILE, from the *Foul Matter*, may belong to the VICE, the instrument, which is derived from the same matter, considered as the VISCous, or FASTENING Matter. Let us

mark *Viscous*, *Viscus*, *Ixos*, (Ἰξος.) Nathan Bailey explains *VICE*, by “An instrument used by Smiths, or other artificers to *Hold* Iron, or any other thing *FAST*, while they file, or work it.” *VICE* means likewise “An instrument with two *Wheels*, made use of in drawing their lead “for glazing work,” and “The *nuel*, or spindle of a winding stair-case.” In Italian *VITE* is both the *VICE*, and the *Vine*, and we mark, in the interpretation of a *Winding* stair-case, that the idea of *Winding*, or *Twining* is applied rather to the form than to force. In Shakspeare *VICE* and the *FIST* are combined with each other; where we may see one idea annexed to this member. *Phang* the Bailiff, in the Second Part of *Henry IV*, says of *Falstaff*, whom he is about to arrest, “An I but *FIST* him once; an a’ come but within my *VICE*,” on which passage Mr. Henley observes, that the “*FIST* is vulgarly called the *VICE*, “in the West of England.” The term *VICE*, The fantastical *Figure*, in our ancient Comedy, relates, as I have shewn, (p. 107.) to Plastic matter capable of admitting *Forms Shapes*, or *deVICES*. The terms *FETTER*, *PEDICA*, *PEDE*, *PEDAO*, (Πεδῆ, *Pedica*, *Compes*, Πεδῶν, *Compedibus* astringo,) *imPEDIO*, seem directly attached to the *Feet*, *Pes*, *Pedis*, &c. and not originally derived from that of *Fastening*. Yet where ideas are so entangled with each other, it is often difficult to be decided in our choice.

I shall here produce the words, which express the idea of *Tying*, or *Fastening*, as relating to objects of a *Twining*, or *Binding* nature; among which we must class the following: *VITTA*, The Fillet;—*VITIS*, The *Vine*, *Vine-Yard*, *Vinea*, (Lat.) where we have the form *VN*, as in *Vincio*, *Vinxi*, *Vinctum*, to which form *VN*, as in *Vinea*, belong the terms for *Wine* in various Languages: *Vinum*, *OINOS*, (Οἶνος,) &c. *WITNY*, *Wicker*, *Wiede*, (Germ.) &c. &c.—*FASCIA*, (Lat.) The Band:—*FASCIS*, The *FAGGOT*, what is *Bound* up, The *Bundle*, &c. with their parallels. *Fagot*, *Fagotto*, (Fr. Ital.) *FAKELLOS*, or *FAKIOLOS*, (Φακελλος, Φακιολος, *Fascis*, *Fasciculus*,) and here let us remember *sFAKELLOS*, (Σφακελλος, *Fascis*,) and a word under a similar form *sFAKELOS*, (Σφακελος, *Membri inflammationem perpassi mortificatio*, *Salvia*,) where we have the genuine idea of the *PUDGY Foul Matter*, from which we

know the Medical term *Sphacelus* is derived. The word means too *Sage*, as likewise does *sFAKOS*, (*Σφακος*, *Salvia*,) because probably this herb was applied to *Pocky Sores*:—*FAGod*, (Welsh,) “A *Fagot*, a Bundle “of Sticks, or Twigs.”—*FASgu*, (Welsh,) “To Bind, or tie in a Bundle,” *FASGELL*, (Welsh,) A Bundle.—*FIOGH*, (Gal.) “A Braid, or Wreath;”—*FIGham*, (Gal.) “To weave, plait, twist,” and in the same column of Mr. Shaw’s Dictionary, I see *FIDhigham*, “To weave, knit,” and *FIDhal*, A *FIDDLE*, which will shew us, that the *FIDDLE* is connected with the idea of *FASTening*, which I imagine to relate to the Strings:—*FITHE*, *FIGHTE*, (Gal.) “Woven, wreathed, twisted, braided;” the preceding term to which in Mr. Shaw is *FITH*, Land:—*Fiscus*, *Fiscina*, *Fiscella*, (Lat.) “A Little *Basket* of twigs, or a frail; a *WICKER Basket*,” &c. &c. *FICELLE*, (Fr.) Packthread, belonging to *FICHER*, which is explained by to *PITCH*, and *FIX*.—*FASE* means in German, “A Thread, string, fibre, “filament,” and *Fasen*, *Faseln*, “To *Feaze*, fray, ravel out *Fazze*,” as my Lexicographer explains it, where we mark the parallel terms *FEAZE*, *FAZZE*.” This word is adjacent in the Dictionaries to *FASS*, a Cask, &c. and *Fassen*, To take hold, &c. *FASTen*, To *FASTen*. In Weigel’s German and Modern Greek Dictionary *Fasen* is expressed in Modern Greek by *Xe-Phtuzomai* *Χεφτυζομαι*, where *Xe* is a particle, and *Phtuzomai* belongs to the ancient Greek *Ptusso*, quasi *Patusso*, (*Πτυσσω*, *Plico*,) which is adjacent to *Ptuo*, quas *PATuo*, *PITuo*, &c. (*Πτυω*, *Spuo*,) to *sPIT*, where we see the original idea.—*BASKet*, with its parallels *Basgawd*, *Basged*, (Welsh,) *Bauscauda*, (Lat.) produced by the Etymologists. These terms are so called, I imagine, from the *Twining* Materials, of which they are made. Mr. Owen explains *BASg* by “A netting, or plaiting of Splinters; *BASKET Work*.”—*Basged*, A *BASKET*. In the same column of Mr. Owen’s Dictionary with the first word, I see *BAS*, “Shallow, Shoal, or Flat,” where we are brought to the spot, supposed in my hypothesis, The *BASE*, or *BOTTOM*, The *LOW PUdgy* Ground.—*BYz*, (Welsh,) “A ‘Tye; A keeping together.”—*BYzin*, “A *Snare*; a scouting party; or, a party for an ambuscade, “or secret enterprize; now, a *Band*, or troop, drawn up in array; an “army,” where we see, how a Mass of people, a *Band*, is connected

with the 'Snare,' or *Band*, which *Binds*, or *Ties*.—*BID*, (Welsh,) "A Hedge, a quick set hedge;"—*BIDAN*, "A twig, or slender branch," &c. in the same column with which in Mr. Owen's Dictionary I see *BIDOGI*, "To poniard; to stab," which means to *inFIX*, while the terms relating to the flexible Twigs signify *To FIX*, or *FASTEN*. From the idea of the *Flexible* twigs we have, as I imagine, the Welsh *BEDW*, *Birch*.—*BAIC*, (Gal.) "A twist, turn," the succeeding word to which in Mr. Shaw is *BAICHAM*, "To touch, strike," which again means 'To *inFIX*, 'PUSH, BEAT,' &c. In the preceding column of Mr. Shaw's Dictionary we have *BAGH*, "A promise, tie, bond," *BAGHAM*, "To give, or pledge "one's word," and *BAGANTA*, "Warlike, corpulent, tight," where in *Tight* and *Corpulent*, we at once see the *PUDGY*, *ComPact* mass.—*PAGE*, (Παγη, Laqueus, tendicula,) 'The Tie, rope, trap,' is acknowledged to belong to *PEGNUMI*, (Πηγνυμι, Compingo, concrescere facio, Pango, *Figo*,) which relates to the *comPACTNESS* of *PUDGY* Matter. The terms *iBISC-os*, *hiBiscus*, (Ιβισκος, Hibiscus, species malvæ,) seem to be derived from their *Twining* quality, "*Gracili Fiscellam textit HIBISCO*." R. Ainsworth explains *Hibiscus* by "A kind of twig, or bull-rush."—In Persian بيد *BID* is "A Willow," the succeeding word to which brings us directly to the idea of *Dirt* Matter; as پيد *PID*, "FAT, grease, tallow." In the same leaf of Mr. Richardson's Dictionary we have *PICHIDE* "Twisted, "A bracelet, Ivy." The participle of the verb *PICHIDEN*, which Mr. Richardson explains by "To Twist, distort, bend, involve, to wreath, "or coil as a serpent, to wind in a serpentine form, to surround, envelope, "to involve. To assemble, meet, collect together," where in the sense of *Collecting together*, as in a Mass, we see the true idea. But there are words in the same leaf, which will directly bring us to the genuine notion, as *PICHAD*, "The Gum of a species of Pine."—*PIKH*, "A Gummy "humid substance adhering to the corners of the eyes."—*BIKHAL*, "Bird's "dung," an adjacent word to which is *BIKTEN*, or *PIKTEN*, "To take "prisoner, to subjugate, enslave," which means "*To FIX*, or *FASTEN*."—The English term *sPIDER*, has been justly referred to *Spin*, or *sPIN* where under both these forms PD, PN, we have the same idea of *Twining*, or *Clinging* about, together, &c. derived from Glutinous matter.

The term FASCINO, To FASCINATE in Latin, has been referred by the Etymologists to FASCIA, according to the well known customs and ideas on these matters, as in Περιμματα, Περιπτα, Amuleta,—The *obligamentum magicum*, and the “Necte tribus nodis ternos, Amarylli, colores.” &c. &c. The Etymologists may perhaps be right, and it is certain, that on many occasions the idea of *Enchantment* is taken from that of *Binding*. The Etymologists suppose, that FASCINUM means the *Membrum Virile*, because it was used as a symbol to avert the power of incantations. The FASCINUM may perhaps signify the form, which is able to *inFIX*, and the verb FASCINO, will signify, “To FIX, or FASTEN. The term *Præ-FISCINE* has been derived from FASCINO, “ut ad verbum sonet “*αβασκαντως* ac *citra invidiam*, sitque idem, quod *absit* verbo *invidia*.” If FASCINO had belonged only to the Latin Language, we should have thought, that it was attached to FACINUS, and meant the *Horrid deed*; but it surely appears again in the Greek BASKAINO, (Βασκαίνω, *Fascino*, *Invideo*,) where no such origin can take place. Perhaps BASANOS, (Βασανος, *Lapis*, quo probatur aurum, *Lapis Lydius*, *Exploratio*, *probatio*, *inquisitio*, *probatio*, *inquisitio*, *examen*.—*Quæstio per tormenta*, *Tormenta*, *Cruciatus*, &c.) may belong to these words under the idea of *Trying* by *Twining*, or *Torturing*, and it might afterwards signify ‘To *Try*, or *Prove* by any means or process.’—I shall not enlarge my catalogue of terms, which relate to the idea of *Tying*, *Binding*, &c. derived as I imagine, from the action of *Sticky* matter, as these terms will be sufficient to illustrate my hypothesis. The enquirer into Language will find under our Element words conveying this idea, through the whole compass of *Human Speech*, and he will familiarly see words, under other Elements, conveying the same sense, which are derived from the same origin. Among innumerable instances of this sort a Saxon word is now passing before my view, which fully illustrates this hypothesis. In Saxon *Clam* means *Lutum*, and it means moreover *Vinculum*, under which Lye observes, “Item ut *Veer*, *Septum*, quod “retinet: and *Ved*, *Fædus*, quod vincit,” where let us note *VED*, and *FÆDUS*, The *Pledge*, *Security*, *Treaty*, &c. which for the same reason I have referred to such terms, as *FÆDUS*, *Vile*, *Foul*, or *PUDGE* matter.

This Saxon word means moreover “Clasma, Fragmentum,” as the same substance, which under one point of view, gives us the idea of *Cohesion*, or *Tenacity*, presents to us likewise the idea of what is *Lumpy*, or in *Broken Lumps*. To this Saxon word *Clam* belong our terms *Clammy*, *Clamp*, relating to Confinement, *Clumps*, or *Lumps*, &c. &c. and *Cleave*, relating to *Separation*. The verb *To Lime* in English belonging to *Lime*, *cLam*, *sLime*, &c. means likewise to *Catch*, *Hold*, *Fasten*, &c.

Among the terms signifying “*To PUSH, Stick in, into, up, out,*” &c. and those denoting *Sharp Pointed* instruments, which are able to *Stick in*, or which *Stick out*, up, or Rise up into a Point, are the following:—*PUSH*, the parallels to which produced by the Etymologists are *Pousser*, (Fr.) *Bussare*, (Ital.) *Pujar*, *Puxar*, (Span.) In *PUSH*, The sore, we have the foul *PUDGE* Matter.—*POKE*, with the parallels *Pocher*, (Fr.) *Fuycken*, (Belg.) *Trudere*, *Paka*, *Pota*, (Swed.)—*BUTT* with its parallels *Botten*, *Bouter*, *Battare*, *Botiazcin*, (Belg. Fr. Gr. *Βωτιαζειν*.)—*PETO*, *Posco*, *Postulo*, (Lat.) *To Push*, or *Poke* after any thing, &c.—*PUT*, (Old Eng.) for *Butt*, *To PUT* with horns, a stronger sense of our familiar term *PUT*, which is brought by Junius to its original spot, who informs us, that it relates in a peculiar sense to the action of *Sticking* into the Ground, or *PUDGE* matter; quasi to *PUDGE* in, *PHUTEUCIN*, (*ΦΥΤΕΥΕΙΝ*, *Plantare*.)—*PIKE*, The Lance, and the Fish, in which latter sense we have the diminutive *PICKREL*.—*PIKED*, *Acuminatus*, which have been referred to *Pique*, *Piquer*, (Fr.) *Picca*, *Pico*, (Ital.) *Peak*, (Eng.) &c. *sPica*; to which might have been added *sPIKE*, *sPIGGOT*, &c. &c.—‘*To PEAK*, and *Pine* after any thing;’—A *PEAKING* Fellow relates to the idea of *PUSHING* after, or Seeking anxiously, and foolishly any thing. *To PEAK*, Skinner has referred *PEEK*, the nautical term, for *Perpendiculariter*.—*PECK*, with its parallels, *Picken*, *Becken*, (Belg.) *Becquer*, (Fr.) *Bicken*, (Germ.) *Beccare*, (Ital.) *Rostro*, *Impetere*, in which explanatory word we see the true sense of *PETO*, and here the Etymologists have referred us to *BECK*, or *BEAK*, under which they have produced *Bec*, *Becco*, &c. (Fr. Ital.) To these we must add *Pinso*, *PISI*, *PISTUM*, *To PECK*, and *Knead*, in which latter sense we see its union with *PASTE*, or *PUDGE* like matter. Some have seen, that *BECKEN* belongs to these

words, as signifying The *Sign*, or *Mark*, made by *Sticking*, *Notching*, or *PECKING*, as with the *BEAK*, *Head*, &c. &c. The *BEACON*, *Pyra Specularis*, is supposed by some to belong to *BECKEN*, as denoting the *Signal Spot*; yet it may be derived from its *Sticking* up, or out form, &c. *PICK*, with its parallels produced by the Etymologists *Piic*, (Belg.) *Picken*, (Sax.) *Piquer*, (Fr.)—In *PICK-AX*, as in *Pitch Fork*, we see the term brought to its original idea of *PUSHING* into *PUDGE*, or *Dirt*.—In *Pickeer*, *Pickeroons*, *Picare*, *Picorer*, (Eng. Ital. Fr.) *Vagari ad prædam captandam*.—*Diripere*, *deprædari*, *Vastare*, as Skinner has explained it, we see the sense of *PUSHING*, or *Routing* about in its more violent action, as in the explanatory term *VASTO*.—It is acknowledged, that *PICKET*, *PICQUET*, &c. *Lusus chartarum*, &c. belong to *PIQUER*.—The *PICKLE* is the sharp *POIGNANT* composition, and under the idea of something *Sharp*, or *Annoying* to the taste, we have another sensation of the palate expressed by the Greek *PIKROS*, (*Πικρος*, *Amarus*.) In the *Belos Eke-PEUKES*, (*Βελος Εχεπευχες*,) we have the metaphor in its most abundant state; as we there find the quality of *Sticking*, or *PUSHING* in, belonging to a dart, connected with *Sticky*, or *PUDGE Matter*, of a *POIGNANT*, *PIKRON*, (*Πικρον*,) or *BITTER* nature. The word *BITTER* is a kindred term, attached to the action of *BITING*, *inFIXING*, or *Sticking* in the teeth.—In *POIGNANT*, (Fr. and Eng.) *POIGNARD*, a *Poniard*, &c. we see, how the *n* attaches itself to the *G*, and how the *Race* of words, now under discussion, are connected with the terms *Pungent*, *Pungo*, *Punctum*, *Point*, &c. under the form *PN*. In *POIGNEE*, A *Handful*, which must be referred to the names for the *Hand*, as *FIST*, *PUGNUS*, &c. we see, how the name for this member connects itself with the idea of *PUSHING*, *Striking*, &c. *PEG*, (Eng.) explained by *imPAGES*, and which Skinner has justly, though reluctantly compared with *PEGNUMI*, (*Πηγνυμι*.)—*PESSULUS*, *Paxillus*, (Lat.) *PASSALOS*, (*Πασσαλος*, *Clavus ligneus*, *Paxillus*, *Palus*,) where let us note *Palus*, i. e. The *Pale*, *Pole*, &c. which belongs to *Palus*, *udis*, The *Marsh*, the spot full of *Pelos*, (*Πηλος*, *Limus*,) just as these words do to *PUDGE Matter*, under the form *PD*, and as *Stick*, *Stake* do to *Sticky Matter*.—*PEGO*, (Eng.) *PUGA*, (Ital.) *Penis*, Bull's *PIZZLE*, (Eng.) *αΠΕΧ*, *αΠΙCIS*, (Lat.) where let us note the terms *Pin*, *Penis*, under the

form PN, and remember *Pen*, *Penna*, &c. The PIS in *cusPIS* seems to have the same force, which we see in these words, as likewise the PIS in *asPIS*, (*Ασπισ*,) The Venomous Serpent. We might ask, whether the PIS in *asPIS*, (*Ασπισ*, Clypeus,) refers to the Shield, with a *Rising*, or *Sticking* out in the middle FEATHER, with its parallels, *Fæther*, *Veder*, *Feder*, (Sax. Belg. Germ.) has been referred to the Greek *Pteron*, *Ptao*, and *Petomai*, (*Πτερον*, *Πταω*, *Πετομαι*, *Volo*,) and this relation seems unquestionable. If they should all belong to each other, the FEATHER, as denoting the Sharp Pointed figure, is the original, and accordingly Wachter has explained *Feder* in one sense by “*Telum Fodicans*.” If this had not been so manifest, we might have conceived, that *Petomai*, (*Πετομαι*, *Volo*,) was the original, and that it belonged to the idea expressed by *Petao*, (*Πεταω*, *Pando*, *explico*.) These notions however are on some occasions so involved with each other, that they cannot be separated.—*FEDER* in German means in one sense “*Lamina ex chalybe*.” The idea of *Spreading* I conceive to be derived from that of *PUDGING* about, over; and the sense of the Sharp Pointed instrument from that of *PUDGING* out, in, &c. so that these two ideas, different as they appear, and as they are, on many occasions, become sometimes inseparably blended with each other.—*Foxos*, (*Φοξος*, *Cujus caput est acutum et veluti turbinatum, verticem habens Fastigiatum*,) means the Head, whose form verges to a *Sharp Point*, or *aPEX*, where let us note *Fastigium*, “The top, *Point*, *PEAK*, or height of a thing, the ridge of a house,” and let us remember, that in the sense of a “*BOTTOM*, or depth, as of “a *PIT*,” we are brought to the original spot. Its adjacent terms *FASTUS*, and *FASTIDIUM* belong to the same idea of *Rising*, or *Swelling up*. *FESTUCA*, (Lat.) “A Shoot, or stalk of a tree,” which brings us to *FESCUE*, (Eng.) with its acknowledged parallels *Waese*, (Belg.) &c. *Festn*, or *Fetu*, (Fr. G.) These terms express the shape, which has the power of *Sticking*, or *PUSHING*, in its gentler sense. But in *FISTUCA*, another form of *FESTUCA*, The instrument for ramming piles into the Ground, we are brought to the spot, supposed in my hypothesis, under the most violent action of *PUSHING*, or *BEATING* upon its surface.

The adjacent terms *Findo*, *FIDI*, *Fissum*, “To *Cleave*, to rive, to slit,

“to chop,” brings us to the same spot. It is impossible not to note, that *Cleave*, to *Split*, and *Cleave*, To Stick together, must be considered as the same term, whatever may be the precise process, by which they are connected.—The sense of the *Hole*, or *Hollow* is connected with the PUDGY spot, among other modes, under the idea of the *letting in* matter, as we express it, or *ingulfing* matter; and hence the German *Kluft*, corresponding with *Cleft*, is explained, when combined with *Grosse*, (*Grosse Kluft*), “A Gulf, Abyss, Bottomless Pit, unfathomable “depth, *Klüfte*, *Gulfs*, *Abysses*.” We see, that *Gulf* belongs to *Kluft*, or *Cleft*, and if we do not take *Fido*, *Fissus*, in the more violent sense, as in *Fistuca*, we see, how *Fissus* locus may belong to the PUDGY spot, and bear the same meaning as *Pit*, and the *Byssus* in *Abyssus*. In the adjacent word *Fistula*, “A Pipe, to carry water, A Hollow, oozing ulcer,” we are directly brought to this idea; where we cannot but note, that in the *Hollow* to carry *Water*, or Foul oozy matter, we are brought to the original idea of the *Oozy*, or PUDGY Spot. If we call this Spot the *Spongy* Spot, we shall at once see, how the idea of the *Hollow* is attached to it; and our ordinary Lexicographers supply us with an interpretation, and with a passage, which unequivocally decide on my hypothesis;—“*Fistulo*, “To be *Hollow*, like a Sponge, or Pipe,—*Terra bibula*, et pumicis vice “*Fistulans*.” I observe in the same page of my Dictionary *Fissus*, *Cloven*, *Fistulatus*, *Spungy*, *Fisus*, *Trusting*, *Fixus*, “*Fixed*, or *Stuck up*,” and we now see, that they all convey the same fundamental idea, which we may express by *Cleave*, as *Cleaving* to, or *Sticking* to, and *Cloven*, or being in *Hollows*, or *Clefts*. In other words the same PUDGE, *Viscous*, or *Clammy* matter, which under one point of view easily *Cleaves*, or *Sticks* together, under another mode of considering it easily *Cleaves*, or is *Cleaved*, is easily parted into *Clefts*, or *Hollows*, is readily *PUSH’d*, or Parted into *Hollows*, interstices, *Vacuties*, on account of its *Spungy*, or *Fistulous* nature, that is, “*Ea materia Viscosa*, quæ vim habet “*Glutinandi*, *Figendi*, facile etiam tactui cedit, et in *Vacua* interstitia “fit *Fissa*, vel separata, eo quod sit naturâ *Vacillanti*, *Fistulosâ*, et “*Spungiosâ*, vel sit quasi *sPoggos*, (*Σπογγος*, *Spongia*.)” The Latin *Fatisco* has the same sense with *Fidi*, *Fissus*, “To chink, chap, rive,

“ or *Cleave*,” &c. and it means likewise “ To fail, grow faint, or feeble,” which brings us to the sense of *FATIGO*, *FATIGUE*.

FISCINA, denotes, as we have seen, what *Sticks* about, or together, and this will remind us of *FUSCINA*, The eel spear, what *Sticks* in, and from hence we might pass to *FASCINUM*. The French *Ficelle*, Packthread, directly belongs to *FICHER*, “ To *PITCH*, drive, or thrust in, To *FIX* in “ one place,” and this union will shew us, how the *Fis* in *Fiscella*, and *Fistruca*, which appear most remote from each other, may contain the same fundamental idea. As a substantive *FICHE* means “ A *PEG*, “ to mark one’s game with at tric-trac,” and likewise “ A *Fish* to count “ with at cards.” The *Fish*, we shall own, is an extraordinary animal to be adopted on this occasion, (*Delphinus in sylvis*,) and some would be led to conjecture, that the French *FISCHE*, the *Peg*, became converted into the animal, the *FISH*, among those nations, with whom such a sound was familiar in expressing that animal. The *FISH*, *Piscis* with its parallels, under the form *^S* denotes the animal living in *PASH*, *Wutery* Matter, or in *WATER*, *WASSER*, &c. &c. The term *PIG* means in Welsh “ What terminates in a point, a pointed end, a *Point*; a *PIKE*; a *BEAK*, “ Bill, or Nib,” &c. as Mr. Owen explains it in his Welsh Dictionary: and in the same leaf, in which this word occurs, I see *PIGUW*, “ To Prick, “ to Prickle, to sting; to *PICK*; to *PECK*,”—*PID*, “ A point; what tapers “ to a *POINT*,” *PIDYN*, “ A *Pintle*,” *PICIAW*, “ To dart; to fly suddenly,” *PICELL*, “ What is darted; a dart; a javelin,”—*PICFON*, “ A *PIKE* staff,”—*PICFORC*, “ A *PITCHfork*.”—*PIGWN*, “ A round heap, or tump; a cone: “ a turret; a *Beacon*,” where let us note the kindred term *BEACON*, which we should from hence conclude to be derived from its *Towering*, or *Rising up* form. Let us here mark too, from the interpretation of “ A round heap, or tump,” how the terms, signifying the *Pointed* form, which is able to *Stick in*, are inseparably connected with the idea of the *Lump* of Matter, *Sticking up*, or *out*, and hence I have added this notion, in my interpretation of the fundamental sense. In Galic *FEACHAD* is “ A *PICK-Ax*, Mattock,” the adjacent terms to which in Mr. Shaw’s Dictionary are *FEACIDH*, “ They *PUT*, set,” *FEACC*, “ a *Tooth*,” *FEACAM*, “ To bow, bend,” *FEACHAM*, “ To behold, to try,” and *FEACHADAIR*,

“A wizard, a Seer,” from whence we shall understand, that the idea of *Seeing*, *Trying* is derived from the metaphor of *Sticking*, or *Routing* into the Dirt; and this might be the sense of the Latin *SPECTO*, &c. yet I have given it a different turn of meaning in another place. In Italian *PICCARE*, is “To Sting, Prick,” and *PICCHIO*, “A Knock, blow,” &c. to which kindred words belong *BECCA*, “The Bill, nib of a bird,” “A He goat,” *Beccare*, To *PECK*, as we have already seen;—*BECCA-MORTI*, A Grave Digger, *Beccastrino*, A Mattock, where we are brought to the original idea. In French *BIECER*, or *Becher* signifies To *Dig*, *Delve*, &c. where the BC brings us to the *BEAK*. Adjacent to *BIECER*, in Cotgrave’s Dictionary are *BIDET*, “A little Nag, or curtall; also a “small Pistol.” *Bidet* de culebute, *Membre viril*, and *Bicque*, “a Goat, “or as *BICHE*,” says Cotgrave, who explains it by “A Hind; the Female “of a Stagge.” The original idea of *Bidet*, whatever be the intermediate notion, by which the sense of a Nag is connected with it, seems to be that of a *Sticking* in form. The French Critics might enquire whether it relates to the form of the Tail, *Curtall*. The *Bicque*, or *BICHE*, is derived from the *Sticking* property of the Goat and Stag, and from the Female of a *Stag*, we have the sense of a Female Dog or *BITCH*. *Beccajo*, A *BUTCHER*, *Boucher*, (Fr.) which we shall now see to be derived from the idea of *PECKING*, if I may so say, or *Cutting* to pieces. *Buscare*, To Search, is derived from the idea of *Sticking*, or *Routing* into the Dirt, into Holes, as in *Rimor*, and hence we have *Bucare*, To Bore a Hole.—In the Latin *PASTINO*, *FODIO*, *FODICO*, we are brought to the action of *Sticking* on its original spot.—I shall not enlarge the collection of these words; which particularly relate to *Sticking* with a *Pointed* Instrument, as they every where occur; and as I have fully detailed the principle, on which they are formed, by a sufficient number of examples. If the original idea does not immediately appear, the adepts in each Language, assisted by the history of facts in the formation of words, must supply, what is omitted. An example of this sort occurs in the name of a celebrated spot *PICCADILLY*, which is derived likewise from the *Pointed* Sharp *PEAK*; though unless the History of the term had been known, all conjectures on its origin would have been vain and

unavailing. This spot is now understood to have been so called from a Taylor, named *Higgins*, who began to build the street, and who acquired a fortune by making *Stiff*, or PEAKED Collars, which were then called PICCADILLIES, or PICKADILLES. This fashionable Collar was so well known in our University, that in the beginning of the seventeenth Century, the use of it among our Scholars supplied an object of reprehension. Mr. Archdeacon Nares (*Gloss. on Shakspeare*,) has the following observation on this point. “It seems there was an order made by the
 “ Vice-Chancellor of Cambridge, when the King was expected there
 “ in 1615, against wearing PICKADELS, or PECCADILLOES, as they were
 “ also called, to which allusion is made in these lines:

“ But leave it, Scholar, leave it, and take it not in snuff,

“ For he that wears no PICKADEL, by law may wear a ruff.”

(*Cambr. Mag. Hawk. Ignoramus*, p. 118.)

TERMS, which signify *To Pash, Push, Pat, Patter, Batter, Beat*, &c. under that turn of meaning, when they relate to the idea of *Dispersion, Separation, Agitation, Striking against*, making an *Impression*, or *Impact* upon, &c. with various degrees of force, derived from *PASHING, PUSHING*, &c. amongst, about, up, into *PASH*, or *PUDGE* Matter.

PASH, PUSH, PAT, PATER, BATTER, BEAT, (Eng. &c. &c.)	PTUELOS, sPITTLE, (Gr. Eng.)
Paio, quasi PAJO, PASSO, PATASSO, PATAGE, &c. (Gr.) To Strike, Sprinkle, or <i>Pash</i> over, about, &c.	PAT, PITA-PAT, PATER, palPITO, pal-PITATE, (Eng. Lat.)
sPEISO, (Gr.) To <i>Pash</i> , or Sprinkle about.	sPIT, sPOUT, sPATER, sPOT, sPECK, sPECKLE, &c. &c. (Eng.)
PITULOS, PADDLE, (Eng.) Terms relating to the Agitation of <i>Pash</i> matter.	BEAT, BASTE, BAT, BATTER, BATTERY, BATTLE, BATTLE-Dore, deBATE, com-BAT, &c. &c. (Eng. &c.)
PEDAO, PIDAO, PIDAX, PEGE, (Gr.) To spring up, Scatter about; the Spring, or Fountain.	BATTRE, BATTERE, BATUO, BACULUM, BAKTRON, &c. &c. &c. (Fr. Ital. Lat. Gr.)
sPATHE, sPATHULA, sPATULA, (Gr. Lat.) What spreads, or <i>Pashes</i> about.	&c. &c. &c.

In the former Article I considered the terms, which relate to *PUSHING*, or *Sticking* in, as connected with the idea of *Fixing*, or *FASTENING*, and with that of *inFixing*, as belonging to the property of objects coming to a *Point*, or able to *inFix*. I shall now consider the action of *PUSHING*, as connected with the idea of *PASHING*, *in*, *on*, *about*, &c. that is, I shall consider in the present article such terms, as *PASH, PUSH, PAT, PATER, BATTER, BEAT*, &c. &c. under that turn of meaning, when they relate to the idea of *Dispersion, Separation, Agitation, Striking against, making an Impression*, or *Impact* upon, &c. &c. with more or less degrees of force and violence. All these terms were originally derived,

as I conceive, from the action of *PASHing*, *PUSHing*, *PATting*, *PATTERing*, *BATTERing*, *BEATING*, amongst, about, up, into *PUDGE*, or *PASH Matter*. Among the terms, conveying this train of ideas, we must class the following.—*PASH*, which the Etymologists have justly compared with *Paio*, quasi *PAJO*, *PATasso*, (*Παιω*, Percutio, ferio, pulso. Alicubi et pro subagito, item raptim comedo. *Πατασσω*, Cum strepitu Palpito, &c. Percutio,) to which we must add *PATAGOS*, Fragor, &c. and let us here mark the *PIT* in *palPITO*. In the application *Και ταν Γαν επαταζε*, we are brought to the original spot.—*PASSO*, (*Πασσω*, Inspergo, conspergo,) adjacent to which is *PATEO*, (*Πατεω*, Calco,) which brings us to the terms for Walking on the *PUDGE*, as *PAD*, *PES*, *PEDIS*, *FOOT*, &c. *PASS*, &c. produced on a former occasion. Next to *PATAGE*, (*Παταγη*,) I see in my Dictionary *PATAIKOI*, (*Παταικοι*, *Patæci Dii Phœnicum navigantium*,) the Deities of the *PASHing* Spot, or *Water*. I see likewise, in the same opening of my Dictionary, *PASKO*, (*Πασκω*,) belonging to *PATIOR*, both which terms are derived from the *PASHY*, *PUDGY* matter, capable of impression. The succeeding term to *Paio*, is *Paion*, (*Παιων*, Apollo, Deus Medicinæ, Medicus,) which means the personage who deals in *PASH*, or *PUDGE* matter, Mixtures, Decoctions, Embrocations, Plaisters, &c. The *epiPASTA*, (*Επιπαστος*, *Ουδεν ποττον ερωτα πεφυκει φαρμακον αλλο*, *Νικια*, *ουτ' εγχριστον*, *εμιν δοκει*, *ουτ' Επιπαστον*,) *PISTA*, (*Πιστα*, *Ουκ ην αλεξιμ' ουδεν*, *ουτε βρωσιμον*, *Ου χριστον*, *ουτε Πιστον*, &c. *Prometh. Vinc.* 4889.) Dr. Blomfield has diligently collected under the passage of Æschylus many medical expressions, among which we have other terms belonging to our Elementary Character, The *POTA*, and the *POTIMA*, (*Ποτα*, *Ποτιμα*,) The *POTIONS*, or *PASH* preparations of a Drug kind. The Etymologists acknowledge that under some process an ancient word *Pio*, and the terms *PISO*, *PISOS*, *PISEA*, belong to each other, (*Πιω*, *Πισω*, *Bibo*, *Πισος*, *Locus humidus et irriguus*, *hortus*, *pratium*. *Hinc Πισεα*, *Prata*, *loca irrigua*.) In *PISOS* we have directly the *PUDGE*, or *PASH* Spot. The Medical terms *emPlastron*, (*Εμπλαστρον*, ab *Εμπλασσω*, *Illino*, *inspergo*,) *Plaister*, &c. belong to *Plash*, *sPlash*, *Pool*, *Palus*, *Pelos*, (*Πηλος*, *Limus*,) for a similiar reason. Homer has decided on the derivation, which I have given of this name *Paion*,

(*Παιων*), or at least he has proved, that such might naturally have been its origin by describing *Paicon*, or *PAJcon*, as the *PASSON*, (*Πασσων*), The Sprinkler, or *PASHER*, (*Τωδ' επι Παιωνων οδυνηφατα φαρμακα Πασσων*.) The term *PÆAN* is probably derived from this source. I must add, that in Homer the *Pæones*, the inhabitants of *Pæonia*, are recorded with the Watery Spot, or River, which belonged to their country. (*Ανταρ Πυραιχμος αγε Παιονας αγκυλοτοξους, Τηλοθεν εξ Αμυδωνος, απ' Αξιου ευρυρεοντος, Αξιου, ου καλλιστον υδωρ επικιδναται Αιη*.) Let us mark *Odune-FATA*, (*Οδυνηφατα*), where the *FAT* has the same idea, as *PASSO*, (*Πασσω*.) The succeeding word to this is *OdunosPAS*, (*Οδυνοσπας*, *Dolore convulsus*), where the *sPAS*, or *PAS* from (*Σπαω, Σπασω, Traho, vello*), performs a different part with the same Radical idea of *Agitation*, and I shall shew, that *sPASO* relates to the idea of *Agitation*, as connected with the *PASH* Spot, *Sucking*, or *Drawing in*, &c. In the *PEISO*, of *sPEISO*, (*Σπενδω, Σπεισω, Guttatim Fundo*), we again see the idea annexed to *PASSO*, (*Πασσω*),—*PITULOS*, (*Πιτυλος, Sonus, seu Strepitus, qualis præsertim aquæ remo percussæ et oris pugno*), directly relates to an *Impression*, accompanied with Noise, on *PASH* Matter. To the same idea we must refer *PEDOS*, *PEDon*, and *PEDALion*, (*Πηδος, Πηδον, Ligni species, Palmula Rami ex eo ligno, quod Πηδον, Remus ex eo præsertim ligno, Πηδαλιον, Gubernaculum seu clavus navis*), which are adjacent to the kindred terms, *PEDao*, *PEdethmos*, (*Πηδω, Salto, salio, scaturio, Πηδηθμος, Saltus, Πηδηθμος φλεβων, Venarum saltus aut percussus*), where in *Scaturio* we see the true idea, and in the *BEATING* of the Pulse, we see an *Impression* connected with *Soft* matter. The term *PEDao* is only another form of *PIdao*, To *Spring* up, (*Πηδω, Πιδω, Salio*), which brings us at once to *PIdax*, (*Πιδαξ, Fons, scatebra, aqua saliens*), The *PASH* matter of the *Spring*.—*PADDLE* in English signifies ‘To Stir up the *Water*, or *Mud*, The *PUDDLE*,’ &c. and it conveys the same idea, which we have in the Greek term *PITULOS*, and *PEDALion*, (*Πιτυλος, Πηδαλιον*.) The English word has been referred to such terms, as *PAD*, *PATOUILLer*, (Fr.) *Aquam manibus seu pedibus Agitare*, which will remind us of *PATROUILLE*, *PATROUILLer*, “To tread in the *Mud*, or in “a *Muddy* place,” as likewise *PATEo*, *PATasso*, (*Πατω, Calco, Πατασω*,

Percutio,) and *sPHADAZO*, (*Σφαδαζω*, *Pedes agito, jacto*.) The *PADDLE* Staff, The Instrument for removing the *Mud*, brings us likewise to the original idea. The terms *sPATHE*, and *sPATULA*, &c. (*Σπαθη*, *Spatha*, *Spatula*, *Σπαθαλιον*, *Spatula*, *ramus palmæ*, *Σπαθαω*, *Licium inculco* *Spatha*, vel *tudicula*, *Σπαταλαω*, *Lascivio*, *prodigo*,) preserve their idea of *PADDLING* amongst *PASHY* Matter, when they relate to a *Scummer*, or *Ladle*, and to the "*sPATULA*, which Chirurgeons use."—When the terms are used as verbs *sPATHAO*, *sPATALAO*, they signify *To PASH*, *Disperse*, *Scatter* about, &c. The word *PASSO*, (*Πασσω*, *Superinjicio*, *intexo*, *contexto*,) is applied to an operation of *Embroidering*, &c. and it conveys the same fundamental idea, which belongs to the term expressing the operation of *Weaving*. The form *sP-T*, &c. supplies us with various words, which are derived from, or which unequivocally express the idea of *PASH* matter, and which will be illustrated more fully in another place, as *sPIT*, *sPOUT*, *sPITTLE*, *PTUO*, (*Πτυω*,) *sPOT*, *sPATTER*, *sPUTTER*, *sPADE*, *sPUD*, *sPOT*, *sPECK*, *sPECKLE*, &c. &c. where the reader if he pleases, may consider the letter *s* as added on the principle of *Onomatopœia*.—*PAT*, *PIT-a-PAT*, *palPITO*, *palPitate*, *PATTER*, (The *PATTERING*, or *PASHING* of Rain,) at once exhibit their origin.—In the expression '*To PAT the Hands*,' the term is brought to its true idea of making an *Impression*, or *ImPACT* on *Soft* Matter, but in the song of our Children, the term is applied with singular propriety; as it is adopted to express the *ImPACT* which takes place in forming the *PUDGE*, or *PASTE* Matter of a *Cake*, while the action is going forward, which relates to the Hands. The reader must be reminded, that in this song the action of *PATting* the *Hands* accompanies the repetition of the verses; if perchance he should have forgotten those days, when he was wont to listen to such strains, lulled, or delighted by the chaunt; "*PAT a Cake, PAT a Cake, Baker's man,—So I do Master, as fast as I can,—Prick it, and prick it, and mark it with T,—And so to the oven for Tommy and me.*" In a German Dictionary now before me the phrase "*Leimen oder mortel treten*," is translated by "*To mix, BEAT, PAT, or Plash Mortar*," where the two words belonging to our Element are used in their original sense. Let us note the explanatory

term *imPACT*, which I have purposely adopted in my present discussion. as a kindred word, peculiarly applicable to this vein of enquiry. In *Pango*, *pePiGi*, *PACTum*, and its compounds *imPINGo*, *imPEGi*, *imPACTum* we see unequivocally the original idea of a *Mass*, as of *PUDGE Matter*, together with the sense of *Striking*, *Sticking*, &c. The term *imPingo*, *imPEGi*, *imPACTum* means "To Hit, Dash, or Throw against," where let us note *Dash*, which belongs for the same reason to the *Dashing* about of *Water*, and the same Latin term means likewise "To Put, clap, " or *FASTEN* upon," where we see, how the idea of *Sticking*, or of attaching one thing to another, as in *FIGO*, *FASTEN*, is involved with that of *Striking*. While I examine this word I cast my eyes on *imPETus*, "Violence, Force,—An assault, onset," where we have *PETO*, a kindred term, still signifying to *PUSH*, or *PASH*. In the term *imPACT*, as it is used in our Language, we at once see the idea of *Striking*, and of *Attachment*. In the expressions *imPEGit PUGnum in os*, we have the *imPACT* of one *Soft* substance upon another, though in an action of *Violence*; as likewise the union of kindred terms: The two applications of the verb will shew us, how in the idea of *PUGnus*, the sense of *Attachment* or *Fastening* cannot be separated from that of *Striking*, or *PASHing*. The Mathematicians have likewise understood the true idea of the term *imPACT*, when they apply it to the action of bodies *Yielding* to each other in collision, as 'The *ImPACT* of *Elastic Bodies*.' The *PEG* in the verb *imPEGit* has precisely the same sense as the English *PASH*, and the phrase *PUGnum imPEGit* will exhibit the same union of kindred terms, as that of *FIST* and *PASH* in the following words. "If I go to him, with my armed *FIST* I'll *PASH* him in the face," (*Troilus and Cressida*.)

In modern Greek, *Patzos* means a Box on the ear, or Smack on the face, jaws, &c. *Πατζος*, "Die Ohrfeige, Maulscheller," as my Lexicographer Weigel explains it; where let us note the English *Box*, and the German *FEIGE*, derived from the same source. In the same column of Weigel's Dictionary I see *PATos*, the Ground, and the sole of the Shoe, *PATEma*, The Tread, *Πατος*, Der Grund, *Πατος*, Die Sohle, *Schuhsohle*, *PATzanxes*, *Πατζαντζης*, "Eine Art von türkischem, Speise-

“wirth, Una sorte de oste, or Trattore, Turchesco,” A Turkish *Traiteur*; the origin of which will be manifest from PASTITZI, Παστιτζι, Die *Pastete*, *Pasticcio*, PASTO, Παστο, Die *Speise*; das Futter, PASTOS, (Παστος, Die Gasterei, der Schmaus,) which denote PASTE, FOOD, where we mark kindred terms, and we must likewise note the German sPEISE, FUTTER. Some of these modern Greek words should be considered perhaps as directly taken from the Italian, though others should be considered as belonging to the general stock of Languages, to their own, the Turkish, &c. It is not necessary to decide, how words are found in a Language; as my hypothesis is proved by the fact of their existence, under the fundamental idea, which that hypothesis supposes. It is curious, that in modern Greek ΠΙΤΤΑΚΟΜΑ, Πιττακωμα, “Das quetschen “des Kuchens, lo schiacciare la foccaccia,” is applied to the action of PATTING in forming a Cake. John Florio explains *Schiacciare* by “To “crush, to bruise, to Squeese, to *Beat*, to *Batter*, or make as flat as “a Cake. Also to bedash with Dirt.” (1st. Ed.) where let us note the kindred terms BEAT, BATTER, and remember the substantive BATTER; and let us mark again our Elementary character in *Foccaccia*. We see how the Italian word directly relates to the forming of a Cake, and of *bedashing* with *Dirt*. I shall shew, that the German *Quetschen*, “To “*Quash*, *Squash*, Crack, or Bruise,” as my Lexicographer explains it, together with its kindred adjacent term in my Lexicon, *Quatschen*, “To clash, in Dreck treten, dass es *Quatschet*, To Plash in the Mire,” *Kuchen*, the English *sQueese*, *Quash*, *sQuash*, *Cake*, The Italian *Schiacciare*, all belong to each other, and to *Quag Matter*, *Caco*, &c. and just for the same reason, as I suppose the terms PAT, PASH, PUDGE, BEAT, BATTER, &c. to be words of the same family.

The ancient Greek ΠΙΤΥΛΟΣ is used for PASHING the FIST on the face, as likewise for the action of PASHING, or Clapping the Hands together, (Πιτυλος, Strepitus oris *Pugno percussi*;—Πιτυλους διδουσα χειρος, *Eurip. Troad.* 1244.) “Πιτυλος, Συστροφη της χειρος, οτε πικρως,” (leg. forsan cum viris doctis πυκνως,) “επιφερηται.” It is marvellous to observe, how terms still adhere to their original sense. At the close of the Hippolytus Πιτυλος, (Πιτυλος,) is applied to the PASHING, or

Gushing out of what we call *Floods of Tears*, (Πολλων δακρυων εσται Πιτυλος.) Professor Monk in his Edition of this Play has collected various passages, in which the term is used; and there is one application Πιτυλος φοβου, which will supply me with a fresh vein of observation. The use of this term, as applied to *Fear*, will shew us the force of the Elementary Character PT, ΠT in the following words, PToeo, PTesso, PTosso, (Πτοεω, Metu consterno, terrefacio, exterreo; obstupefacio, attonitum reddo; amore, cupiditate aliquâ vehementi incendo; etiam lætitia effero, Πτησσω, Proprie de ave, cum frigore metuve alas contrahit, Metu contrahor. Exterrefacio Πτωσσω, Perterreo, Trepido, expavesco, metu percussus concido; abscondo me præ metu; Timide mendicans oberro, unde Πτωχος, Proprie timidus; Mendicus, pauper, egenus.) The Lexicographers have seen, that the ΠT in these words, and some others, as PTrisso, PTairo, and PTuo, (Πτισσω, Tundo, Pinso; Decortico, Πταιρω, Sternuo, Sternuto, Πτυω, Spuo,) have the sense of *Commotion* and *Agitation*. (“In quibus omnibus est significatio *Commotionis*, “*Agitationis*, Ern.”) In the Latin *Pinso*, Pisi, which is adopted as explanatory of PTrisso, (Πτισσω,) we see a kindred term.

In PTuo, (Πτυω,) sPTIT, we are directly brought to the idea of PASH matter, and in the PTUEL, of PTUELizo, PTUELismos, from which the medical term PTUELism is taken, we have the form of PITULOS, (Πτυελιζω, Saliva abundo, Πτυελισμος, qu. dic. Salivatio, Salivæ abundantis fluxus, Πιτυλος.) In PTOIALEOS, (Πτοιαλεος, Pavidus, timidus,) we have the same form, as likewise its sense of *Agitation*, as in the expression Πιτυλος φοβου. We have the same form moreover in PTILos, and PTILosis, (Πτιλος, cui ex ciliis pili periere, Lippus, Πτιλωσις, Pennarum plumarumque annua mutatio; *Defluvium* pilorum è palpebris callosis et rubentibus, Lippitudo,) which might belong to *Ptilon*, (Πτιλον, Penna, Pluma,) The FEATHER, from which it might pass to the idea of *Hairs*, of something *Sticking* out, as of a *Bristly* appearance; yet the sense of *Defluvium* would bring us more directly to the original idea; and if *Lippitudo* had been explained by “Defluxio oculorum,” the same idea would have been preserved. Under this interpretation the fundamental meaning appears as in the term PTUELismos, Πτυελισμος, relating to the

Fluxus Salivæ. In *Ptemi*, *PETomai*, (*Πτημι*, *Πετομαι*, *Volo*,) we have the sense of *Agitation*, and we have seen, that some of the words produced above relate to that species of trepidation in the motion of Birds, called *Fluttering*. The *Pteron*, (*Πτερον*, *Ala*, *pluma*,) is considered as a Root by the Lexicographers; though we should be inclined to refer it directly to *PETomai*, (*Πετομαι*.) Yet the *PTER* in *PTERon*, (*Πτερον*,) will bring us to *FEATHER*, and this word might seem to connect itself with terms, which signify to *inFix*, as relating to the property of objects ending in a point. This appears to be the sense of *PTERis*, (*Πτερις*, *Filix*,) what has a *Bristly*, *Prickly* appearance. In the Language of the obscure Poet, where *Ptilon* (*Πτιλον*) is applied to the oars of vessels, whitening, or being frothy, when struck by the surge, we are reminded of the sense of *PITYLOS*, (*Πιτυλος*, *Sonus seu strepitus*, *qualis præsertim aquæ remo percussæ*,)—*Λευκα φαινουσαι Πτιλα* (*Lycophron* 25. *Tas κωπας, οτι υπ' αυτων λευκαινεται το υδωρ πληττομενον.* *Joan. Tzetx. ad loc.*)—Whatever may be the precise idea annexed to these words; the succeeding term *Pterna*, (*Πτερνα*, *Calx*,) directly brings us to the Spot, supposed in my hypothesis; though I have suggested on another occasion, that *Pterna* may possibly be *Perna*. In the same column of my Dictionary I see *PTaio*, (*Πταιω*, *Impingo*, *offendo*, *labor*, *Vacillor*,) which belongs to *PIpTo*, *PESO*, &c. (*Πιπτω*, *Πεσω*, *Cado*,) and which unequivocally brings us to the action of *Slipping* on the *PUDGE*, or *PASH* matter of the Ground. Let us here note the kindred term *imPingo*, or *imPEgi*, denoting the action of *Striking*, or *imPACT*, as likewise the term *VACILlor*, which latter word I have compared with the form *BOGGLE*. Now these terms for *Striking*, *Falling*, *PTaio*, *PESO*, &c. belong to such words as *Pisea*, (*Πισσα*,) *PASH*, &c. just as *Slap*, and *Slip* belong to *Slop*; all which terms under the form *SL* bring us to *Slime*. In the same opening of my Greek Vocabulary with these words, which I have above examined, I see *PTusso*, (*Πτυσσω*, *Plico*, *complico*,) which is derived from the same species of Matter, by which the action expressed by *PTaio* is produced, when considered as in a state of greater consistency, or in a more Lumpy form, such as is expressed by the term *PUDGE*.

In the next opening of my Greek Vocabulary I see PUGE, (Πυγή, Clunes,) PUX, (Πυξ, Pugnus,) PUKINOS, (Πυκινός, Densus,) PUDARIZO, (Πυδαρίζω, Salio, ut Ποδαρίζω, Resilio, calcitro; calce nates ferio,) PUTHO, (Πυθω, Putrefacio,) some of which bring us to PUDGE Matter. The term PUDARIZO, (Πυδαρίζω,) is justly considered as belonging to Pous, PODOS, (Πους, Πόδος,) yet it is directly derived from the form PDR, as in PODARION, (Ποδαριον, Pediculus,) which we again see in PODER-es, (Ποδηνης.) In modern Greek PODARI, (Ποδαρι,) is the familiar and appropriate term for the Foot. The form PDR, though not on other occasions directly connected with the *Foot*, furnishes a form for various words, which belong to our Element, expressing *Commotion, Agitation, Dirt, &c.* as POTHER, or PUDDER, POWDER, PATTER, BOTHER, BOTHERUM, sFODROS, (Σφοδρός, Vehemens,) with some Celtic terms, which I have before produced. In Galic FATHRUM, or FOTHRAM is applied to the *Fluttering* of the Soul, as I have observed in page 162, and the Greek scholar cannot fail to remember, that Sappho in the most elegant of her strains has applied the Greek Πτοεο, (Πτοεω,) or, as it might have been, PATOEo PITOEo, to the emotions of the Heart, under the feelings of Love, when it is said “To *Flutter*, to BEAT, to go PIT-a-PAT, or “to *palPitate*.”—Το μοι ἄμαν Καρδιαν ἐν σταθεσιν Επτοασεν, “’Twas “this deprived my soul of rest, And raised such tumults in my breast.” The idea of *palPitation*, or BEATING of the Heart, Arteries, &c. appears again in the Greek sPHUZO, sPHUXIS, sPHUGMOS, (Σφυζω, Salio, Pulso, Mico, *Palpito*, Σφυγμος, Pulsus, Σφυξις, Pulsus, micatio arteriarum, cordis *Palpitatio*, Σφυγμος, Motus cordis et arteriarum.)

PATSCHÉ in German is “A PUDDLE, Mire, Mud,” and the same word “Eine PATSCHÉ, denotes likewise ‘A Hand;’ to which belongs the verb PATSCHEN, “To PAT, or *Plash* in the Dirt,” as my Lexicographer explains it, “Einem mit der hande auf die BACKEN, oder handeschlagen, dass “es PATSCHet, To PAT one, give him a PAT, with the Hand upon the “Hand, or Cheek, so that it makes a clap,” where my hypothesis, on the union of *Dirt* and the Blow, is most unequivocally and fully unfolded. To these terms belong the German PEITSCHÉ, “A Whip, “or Scourge,” PEITSCHEN, To Whip, Scourge, and hence too we have

Petschaft, or *Petschaft*, or *Pitschaft*, a Seal, *Pitschiren*, To seal, from the *Patting*, or Impression on Plastick Matter. In speaking of Coins we talk of *Stamping*, or *Striking* the impression, &c. We shall now understand, why the two terms next to *PAT* in Skinner's Lexicon, relate to coins, as *Patacoon*, and *PATart*, with their parallels *Patacon*, (Hispan. and Lusitan.) *Patache*, (Span.) *Patare*, (Fr.) Perhaps the *Pistole*, *Pistolier*, *Pistoier*, the coin, may belong to this idea, and does not take its origin from the City near Florence, *Pistoil*, as is commonly imagined. An adjacent term to *PATschen* in my German Dictionary is *PAUKE*, "A Kettle Drum," together with *PAUKen*, "To BEAT the Kettle, the "Drum," which are derived from the action of *PATting*, or *BEATING*. The term *PEITCHE*, &c. will remind us of the French *FOUET*, and *FOUETTER*, which is adjacent to the term of violence, *Foudroyer*, To Storm, *FOUDRE*, Thunder. In French too we have *Fustiger*, which will bring us to the Latin *FUSTIS*. In German *FEIGE* means, says Wachter, *Verber*, and he refers it to the English Box, Alapa, and To Box, Palma Percutere. In the same column of his Lexicon is *FEIG*, signifying "PAUCUS, Timidus, vilis, moribundus," which means the Vile PUDGE creature, in a relaxed state. In the preceding column we have *FEGEN*, Purgare, which means 'To Stir up, about, the PUDGE, so as to 'remove it,' corresponding with our word 'To FEIGH a Pond.' The term signifies 'To Sweep,' in its most violent sense, as in the famous description of Schiller of the Day of Judgment, "Und eine heulende "Windsbraut FEGTE von hinnen meer, himmel, und erde," 'And a 'howling wind storm SWEPT before it, The Seas, The Heavens and 'the Earth.' The Malay Language decides on the union of ideas supposed in my hypothesis, just as we see the same fact in the German *PATSche*, and *PATSchen* Mire, or PUDGE, and *PATting*, or *Splashing*. Mr. Marsden explains the term *نُجِّي* *PICHE* by "Mire, Clay, Miry." The preceding term to which is *PACHah*, *PECHah*, and *Pichah*, "To "break, break in pieces, break open, break up, to break out, burst, "crack; to break off, discontinue; to dismiss, cashier, broken, "smashed; wrecked; put to the rout," that is, To PASH about, to picces, &c. &c.

Among the terms relating to *PASHING*, we must refer the vulgar term *Piss* with its parallels, *Pisser*, *Pisciare*, (Fr. Ital.) &c. produced by the Etymologists, who should have recorded likewise the Welsh *Pis*, which means, as Mr. Owen explains it, “A Spout, that is Spouted; a *Piss*, “Urine, *Piss*,” where let us mark the parallel term *sPout*, with its parallels, *Spuyte*, *Sputze*, (Belg. Germ.) &c. &c. which belong to *sPit*, *Ptuo*, (Πτυω,) from whence we get to *sPot*,—To *sPot* a thing all over, which is To *PASH*, or *POSH*, if I may so say, any thing over with dirt, &c. The adjacent terms to *Pis* in Mr. Owen’s Dictionary are *Piser*, “A Jug, “*PITCHER*,” what is made of Clay, or *PUDGE* Matter, or the Hollow, as of the *Pit*, and *Pisg*, “Small blisters, bladders, or *PODS*, that is, the *PUDGING* out Stuff. I observe likewise *PISTYLL*, “A *Spout*, and *PISTYLL-iav*, To *Spout* out, which brings us to *FISTULA*, “A Pipe to carry water, “A Hollow, oozing, ulcer,” where we cannot separate the *Hollow* from the *Oozing*, or *PASHING*.—To *FISTULA*, as denoting the *Hollow* only belongs, as the Etymologists understand, *PISTOL*, The fire arms, *Pistole*, (Fr.) &c. &c. The French *Piston*, The sucker of a Pump, is the Hollow, attended with the *PASHING*, The *Pisser*. In the same Language I see adjacent to *Pisser*, and *Piston*, The term *Pissotiere*, A Water *Spout*.

We have seen, that *PUDDLE* has been referred by the Etymologists to *sPHADAZO*, (Σφαδαζω, Pedes jacto, *Palpito*, de morientibus;) which will lead us to conclude that the terms in Greek, which bear a similar form, and which relate to a violent action of destruction, belong to the same source, as *sPHAZO*, (Σφαζω, Jugulo, Macto.) The term *PASH* is applied to the most violent action of destruction in the following example :

“Death came dryvynge after, and all to dust *PASHED*,
“Kings and Keyzers Knyghtes and Popes.”

(*Warton’s Eng. Poet.* Vol. I. p. 25.)

I shall shew for the same reason, that *MACTO* belongs to *MASH* and *MUD*. The well known word in Herodotus, which all our enquirers into the resemblance of Languages have exhibited, *Æor-Pata*, should be produced in this place. This is a Scythian name for the Amazons, says this writer, signifying *Men-Killers*, from *Æor* vir, and *PATA*, Cædere.—We shall

now see, that Herodotus might have produced, as parallel terms to his Scythian word, *sPHAZO*, *Paio*, quasi *PAJO*, *PAISO*, and *PATASSO*, (*Σφαζω*, *Παιω*, *Παισω*, *Πατασσω*.) The *Æor* as denoting *Man*, belongs to a great race of words, *HEROE*, *HEROS*, *EEROS*, (*Ἡρώς*,) some of which have been detailed by Wachter, (*Præf.* XII,) and others, as likewise more fully in the *Etymologicon Universale*, Vol. I. p. 1148-9, &c.—The author of the *Mechanisme du Language*, (Vol. II. p. 73.) has joined in the cry of our Philologists, Wachter, &c. (though ‘not like ‘a hound that hunts,’) and has produced with his predecessors some of the terms above exhibited.—Under the form of *PASH* in English we have a term for the *Head*, and it means, as I imagine, The *PASHER*, or *Striker*. It is used in Shakspeare in the *Winter’s Tale*, “Thou “want’st a rough *PASH*, and the shoots, that I have, to be full like me.” Here the force of the passage consists in the application of the term to a *Horned* animal. Mr. Malone at first supposed, that *Plash* was the true reading, but he has since heard, as he says, that “*PASH* in “Scotland signifies a *Head*.” Dr. Jamieson acknowledges the word, and has justly produced our expression “A mad *PASH*, a mad-brains,” where *PASH* belongs to its more violent sense of *PASHING*, as if by the attack of a furious animal. The word *PASH*, as we shall now see, is only another form of our familiar term *PATE*, which the Etymologists derive from *Tete*, or *Patina*. In Scotch *PUT* is “To *PUSH* with the “Head, or Horns,” which we call *BUTT*. We see, that *PUT* in this sense directly coincides with the Latin *PETO*, *Cornu PETERE*, from whence we have the sense of *PETulance*, *PETulantia*, “Aptness to *BUTT*, or “gore, &c. *PETULCUS*, Apt to *BUTT*, &c.—The words in the same column with *PATE*, in Skinner are *PATEE*, *CROSS PATEE*, *Croix PATEE*, *Cross PATONCE*, which have been derived from *Crux PATULA*, and *PATELIN*, “*Blatero*, *Garrulus*,” which latter word means the *PUDGE*, vile fellow, under some idea, whether it be that of *PATTERING*, or *PASHING* out vile stuff, or the vile contemptible person in general. This will be manifest, when we remember, that the term adjacent to *PATELIN* in the French Dictionaries is *PATE’*, *PASTY*, which directly denotes *PUDGE* Matter.—The adjacent term to *Paio*, or *PAJO*, *PAISO*, (*Παιω*,) in our

Greek Vocabularies is *paiPHASSO*, (*Παιφασσω*, *Impetum facio tumultuor*), where we have a similar term of *Commotion*, and it has been seen, that it bears a relation to *sPHAZO*, *sPHADAZO*, &c. (*Σφαζω*, *Σφαδαζω*, *Pedes jacto*, *Palpito*, &c.) *Λειψανα Παιφασσοντα και ασπαιροντα φονοισι.* (*Oppian. Cyn. ii. 250.*)

Mr. Malone in his remarks on the term *PASH*, as used in the *Twelfth Night*, though he sees nothing of its relation to our familiar term *PATE*, has yet produced the Eastern terms *BASHA*, or *PACHA*, as kindred words, Mr. Richardson explains the Persian *BASHA* باش by “A Being, existing.” A *BASHA*, governour of a province, &c. If the *BASHA* signifies, ‘The Being, or the Great Being,’ it does not belong to the idea of the *Head*, though I have shewn, that the terms for *Being* relate to the sense conveyed by *FOOD*, *FAT*, &c. the *PUDGE Matter*, or *Matter*, by which things exist. The sense of our Element however is peculiarly conspicuous in the terms, adjacent to this Persian word. The term succeeding it is *PASH* پاش “Diffusing, scattering, spreading,” The participle of *PASHiden* پاشیدن “To sprinkle, scatter, disperse, diffuse, pour out, “dissipate,” an adjacent word to which is *PASHINE*, The Heel, and in the preceding column we have *PAShte*, The Heel, where we are brought to the spot supposed in my hypothesis. The preceding term but one to this latter word is the Persian *BASHANE*, پاشابه “FAT Things, scattered, “dispersed,” where we have both senses of *PUDging* up, or out, and *PUDging*, or *PASHing* about. Again we have as an adjacent term *BASHiden*, “To be,—To trample, tread upon, spurn,” where the verb of *Being* is brought to its original spot, whatever may be the idea, by which it is connected with it.—The English *Butcher* with its parallels *Boucher*, *Beccaro*, or *Beccaiò*, (Fr. Ital.) denotes the person, who *Pulls*, or *Tears* to pieces. The Italian term belongs to the *BEAK*, and signifies *TO PECK*.

I might here produce some terms, not already exhibited, which relate to actions of *Annoyance* and *Commotion*, attended with more or less violence, and which are all derived from the idea of *PASHing* about, down, to pieces, To be in a *PASHed* state, as originally connected with the metaphor of *PASHing* about, into, &c. *PUDGE matter*. Among these

terms we must class the following *Fædare*, “To dawb, defile, pollute, “or stain; to contaminate, To Lay in the dust, to BEAT down;—To “Tear, or rend, to disfigure,” where we actually see the idea supposed in my hypothesis; an adjacent term to which is *Fodio*, To dig, or delve, *Fodico*, To Pierce, or bore, “To sting, vex, to grieve, to torture,” where we are brought to the same spot.—*Fundo*, *FUDI*, *Fusum*, “To Pour out, to “spill, to shed, or let fly.—To diffuse, spread, scatter, or extend.—To rout, “discomfit, or vanquish.—To throw down, to lay along, to pour into,” which is acknowledged to belong to the *Fundus*, or Low Ground, where we see, how the forms FN, and FD pass into each other.—*inFesto*, “To trouble, to vex, to plague, to *inFest*, to disquiet, to molest,” where let us note the word *inFest*, and remember, that in English under the same form *Fester*, we have the *Foul wound*, or PUDGE, in a state of disquiet.—*Fatigo*, “To FATIGUE, weary, or tire, To vex, “or trouble much,”—*Fatisco*, *Fessus*, “To chink, gape, To be wrought “out of heart, as land, To be weary, to tire,” and here I have already shewn, that the idea of chinks, in opposition to firmness and solidity, is derived from Matter in a PUDGE state.—*FASH* in Scotch is “To trouble; “to *Vex*; where let us note the kindred term *VEX*, *VEXO*, (Lat.) “To disturb, to *Mud*, to toss up and down, “To *VEX*, trouble, harrass, “cumber, or disquiet.—To tease, or molest,” where we actually see the idea of *PASHing* about PUDGE, or *Mud*, “*VEXAT lutulenta balnea* “*turba*.” These words will be sufficient to mark out the turn of meaning, which is annexed to many of the terms, belonging to our Elementary Character in various Languages, and wherever they are to be found, such is the mode, in which their meaning should be investigated.—There is a term of *Contention* belonging to our Language, *FEUD*, which under some process and form must be referred to the Ground. *FEUD*, The quarrel, is referred by Skinner to the Saxon *Fælhth*, and *Fa*, Hostis, et *Had*, conditio, the Belgic *Veede*, *Veide*, *Veete*, and the German *Fehd*. Wachter under *FEDE inimicitia aperta*, reminds us of words, which I have before produced, as the term belonging to the English word *Few*, and *FEIG*, moribundus, &c. The next word in Wachter is *FEDer*, “*Telum Fodicans*,” and in another article “*Penna*;”

where in *Fodicans* we see the true idea. The *FEUDE*, *FEUDal* tenure, *Fie*, *Fief* appear under various forms, but we shall now see, that they all relate in their original idea to arrangement about *Land*. These words are commonly referred to *Vieh*, Cattle, which brings us to the same spot, and to *FEED*, *FAT*, &c. In the same opening of *Wachter*, where the above word is found, I see *FEGen*, Purgare, Mundare, before produced, which he justly sees to relate to *PUDGE* Watery Matter, by deriving it from *WAGA*, Aqua, and *WASCHEN*, and I moreover see *FEIGE*, Verber, and *FEIG*, Moribundus, Timidus, &c. The corresponding Dutch words are *VEEG*, A wipe, A gash, slash, *VEEGen*, To sweep, wipe, *VEEG*, *Fatal*, Een *VEEG* teken, A Fatal sign, Hy is *VEEG*, He gives signs of Death. Dr. Jamieson has justly seen, that the Scotch term *Fey*, *Fee*, *Fie*, “Predestined, on the verge of Death,” &c. belongs to these words. The Dutch term, we see, contains the various senses, which I have supposed to belong to this race of words.—We might ask, whether the Latin *FATum*, *FATE*, did not belong to the idea here unfolded.

BEAT, BATTER, &c. &c.

Among the terms under the form *BT*, &c. which signify ‘To *BEAT*,’ &c. with the instruments of *BEATing*, &c. and the names of Buildings, which are the objects of *Attack*, or from which an *Attack* is made, we must class the following, *BEAT*, with the parallels produced by the Etymologists, *Beatan*, (Sax.) *Battre*, (Fr.) *Battere*, (Ital.) *Baedd*, (Welsh,) *Batuo*, (Lat.) *PATasso*, (Πατασσω.)—*BATTER*, (Eng.) *BASTE*, (Vulgar Eng.) To *Beat*, *BATTERY*, (Eng.) with its parallels *Baterie*, (Fr.) *Batteria*, (Ital.) &c. &c.—*BATTLE*, with its parallels, *Bataille*, *Battaglia*, (Fr. Ital.) &c.—*BATTLE-Dore*, the latter of which is justly derived from *Treo*, (A. S.) *Dera*, (Fr. Th.) Arbor, a *Tree*, or piece of wood. *BATTLEMENTS*, (Eng.) *BASTILE*, (Fr.) *BASTION*, (Fr.)—*BATTOON*, or *Batune*, with its parallels, *Baston*, *Bastone*, (Fr. Ital.) *Baculus*,

Baktron, *Bakteria Bastos*, (*Βακτρον*, *Βακτηρια*, *Βαστος*, *Baculus*.)—*BEETLE*, *BASTONADO*, &c.—*BAT*, (Eng.) with its parallels *Bat*, (Sax.) &c. *Brick-BAT*, *Ad feriendum*.—*BATE*, *deBATE*, with its parallels *deBat*, *deBatto*, (Fr. It.)—*comBAT*, with its parallels *comBat*, &c. &c. *BAIT*, as in *Bull-BAITING*, *The Hawk BAITETH*, “*alas concutit*,” i. e. *BEATETH* with her wings.—*BOUT*, (Eng.) To have a *BOUT* with a person, *Contendere cum aliquo*, to have a *BEATING* match with any one, and hence it signifies what the Latin term *Vices* does; just as *Coup* in French has the same double meaning; says Skinner.—*BICKER*, (Eng.) which has been referred to *Bicre*, (Welsh,) *Conflictus*, and *Pickeer*, *Pike*.—*BUTT*, which the Etymologists have compared with *Butte*, *Bytte*, (Sax.) *Botta*, (Ital.) *Ictus*, *Bouter*, (Fr.) *Buttare*, (Ital.) &c. &c. which brings us to the words for *PUSHING*, or *STICKING* before produced.—*Box*, which the Etymologists have referred to *Pux*, (*Πυξ*), *Pochen*, (Germ.) *Per-cutere*, *Fuycken*, (Belg.) *Trudere*, *Buquer*, *Bucquer*, (Fr.) and to these we should add the names for the Hand in other Languages, with the terms, which seem directly to belong to them, relating to the action of *BEATING*, though some of them seem often to relate to the idea of *FIXING*, *FASTENING*, or *GRIPING*, rather than that of *inFIXING*, or making an impression by *Striking*. Yet these ideas, we see, cannot in many cases be separated from each other. I have already produced *FIST*, and its parallels. In *PUGNUS*, *PUGNO*, (Lat.) *FIGHT*, &c. (Eng. Sax.) *Fechten*, *Vichte*, (Germ. Belg.) *Pukteuo*, (*Πυκτεω*, *Pugilatu certo*), &c. we see the action of *Striking*.

The term *BEAT* is brought to its true sense of *BATTERING*, if I may so say, against *BATTER*, or *PUDGE* matter, in the phrase “To *BEAT* up “a *PUDDING*,” and to the original spot, from whence this idea is derived, when it is applied to the *Ground*, as ‘To *BEAT* the *Ground* with the ‘*FEET*;—The *BEATEN* road, or *PATH*, *Via Battuta*, *Chemin Battu*.’ In Chaucer the Millar of Trumpington is called a *Market-BETER*, which Mr. Tyrwhitt imagines on a more attentive consideration of the phrase “to be understood in a sense similar to that, in which the French “phrases *BATRE les rues* and *BATTRE de pavé* are used;—*BATRE les rues*, “To revell, jet, or swagger up and down the streets a nights;”—“*BATEUR*

“*de pavez*; a jetter abroad in the streets.—A *pavement* BEATER.” See Cotgrave.) In this sense BEAT means To PAD about the Streets, i. e. The PUDGE. We use the term in a similar sense, when young men are said to ‘BEAT *the rounds*,’ and perhaps in the phrase ‘To BEAT ‘up a person’s quarters.’ In the Greek *Betarmos*, (*Βηταρμος*, *Saltatio concinno gressu, seu ad sonum. Ex Baw, et Appoζω*,) we are brought to the same spot. In the expression ‘The Pulse, or the Heart BEATS.’ *BATTA di cuore*, *BATTATA di pulso*;—*Mon pouls BATTE*, &c. &c. we perceive the idea of an impression connected with *Soft Matter*. The French and English terms BEAT, BATTRE, are used in their due sense, when we talk of the Waves BEATING, or Dashing against the ship, and when the French apply BATTRE to the churning of Milk.—In the verb “To BATTER,” it is impossible not to see, that it is the verb, of which BATTER, The PUDGE, or PASH mixture, is the substantive. In Scotch BATTER is used as a verb, though not under the idea of violence; but as signifying To be-Plaister, or be-sPATTER, as if with adhesive matter,—“To BATTER, To PASTE, or cause one body to adhere to “another, by means of a viscous substance,” as Dr. Jamieson explains it. In the vulgar term BASTE, To BEAT, it is impossible not to see, that ‘To BASTE, or BEAT, is the same as ‘To BASTE meat,’ where we again see the PASHing of PUDGY matter.—It is likewise impossible not to acknowledge, that BAT, BASTE and BATTER, belong to PAT, PATER, be-sPATTER, PASH, and we shall all agree, that PASH belongs to PUDGE. In the term BEETLE, as in the French *Batoir*, The Rammer, by which the *Ground* is BEAT, we are again brought to the same spot, as likewise in the Latin *Batillum*, The Spade, or Shovel. In German the BEETLE, or Rammer, is called “*Tenne BATSche, or PATSche*.” The BEETLE, *Scarabæus*, is supposed to be so called, “*quia scarabæi vesperi præ cæcitæte incursantes facies nostras percutiunt instar Mallei*.” Perhaps the BATT, *Vespertilio*, may belong to BAT, The Staff, for the same reason. The next word in Skinner to these terms is a BEAT of Flax, *Linifrangibulum*, from BEAT, as he says. The BEADLE, with its parallels, *Bydel*, (Sax.) *Petel*, *Butel*, (Germ.) *Bedeau*, (Fr.) *Bedello*, *Præco*, *Nuntius*, is supposed to be derived either from *Bid*, *Biddan*, (Sax.) *Rogare*, or

from the *Staff*, which he carries, or from *PADDING* about. On the whole I am inclined to the opinion of those, who suppose, that they are so called from the *Staves* which they bear, The *BATS*, the *BEETLES*, which were intended probably to enforce their citations by *Blows*. They are called in French “*Sergens à Verge, à Masse d’ Argent,*” and “*Sergens BATTONNIERS.*” In our modern Language *deBATE* is only applied to the contest of words, but in our ancient Language it was used, as *comBAT* is now, for the contest of *Blows* *.

* There is a passage in Shakspeare, in which *deBATE* is introduced, on an occasion, connected with the *comBATS* of Chivalry, whatever may be the precise sense, in which it is applied :

“ This child of fancy, that Armado hight,
 “ For interim to our studies, shall relate
 “ In high born words, the worth of many a Knight,
 “ From tawny Spain, lost in the world’s *DEBATE.*”

(*Love’s Labour Lost*, Act I. Scene 1.)

Without entangling ourselves in the observations of Dr. Warburton, or Mr. Tyrwhitt on the origin of Chivalry and Romance, (about which they were in truth both equally ignorant, and both equally assured,) I must observe, that *DEBATE* is the appropriate term for the conflicts of Chivalry. On which account, the term has been impressed on the mind of the Poet, whatever may be its direct application ; and it is on this account, that *Child* is here introduced, in a direct, or latent allusion to its ancient sense of a Knight, as in *Child Rowland*, &c. In Shelton’s translation of *Don Quixot*, the word *DEBATE* occurs under its more original meaning. In the ceremony of investing our hero with the appendages of Knighthood, the girl says, in girding on his sword, “ God make you a fortunate *Knight*, and give you good “*successe in all your DEBATES.*” The precise meaning of the passage of Shakspeare is not very manifest. It is an opinion, universally and justly conceived, that the Spaniards delighted in the narrations and the feats of Chivalry, and therefore Don Armado, the Child of Fancy, or the *Fantastic Knight*, is properly introduced, as the narrator of these Romantic Stories. The *World’s DEBATE* may either mean the Crusades, the great contention in which the World was engaged for a long period, as Dr. Warburton supposes, or it may mean in general the perilous contentions and turbulence of the world, that wild scene of adventurous competitions of discord and of danger, in opposition to the calm, peaceful scenes of retirement, which the King and his Courtiers were now about to enjoy. We accordingly find, that the mind of the Poet is strongly impressed with the distinction between that retreat of quiet, and the bustling world with all its passions, its vices, and its temptations. Dumain talks in a preceding part of being mortified

The term *BID*, which I have just produced, occurs in various Languages, *Buidan*, (Goth.) *Beodan*, *Biddan*, (Sax.) *geBieten*, *Bitten*, (Germ.) &c. &c. By JUNIUS *BIDDE* is placed in two separate articles, as signifying “Jubere,” &c. and “Offerre pretium,” and SKINNER has three articles, in which he introduces “To *BID* guests, hospites, seu “convivas vocare.”—We shall agree, that these senses all belong to each other, whatever may be the precise idea, from which they arise. The primitive notion annexed to *BID* seems to be that of a strong Impression, or appeal made upon another, or *Pressing* and *Urging*, or *Pushing* another strongly, in order to obtain some purpose. Now this idea seems to have been in the mind of the Etymologists, who have derived this word in its strongest sense, from *Bia*, *BIAZOMAI*, (*Bia*, *Biaζομαι*,) and *PETO*. We see, how *PETO*, To *PUSH*, brings *BID* to the sense of *BEAT*, under the idea of making a strong *Impression* upon another, somewhat under the same sense, as when we talk of “*BEATING* “a thing into a person’s mind.” The term *PETO* at once means to *BEAT*, and to *BID*, “To throw at, to *Pelt*,” i. e. To *BEAT*, or *BATTER*, as in *Brick-BAT*, and “To intreat, to desire, &c.—To demand, or require,” i. e. To *BID*. The terms *Urge*, *Urgeo*, and *Press*, *Premo*, “To stick, &c. “To *thrust*, To force, compel, &c. To importune, to be earnest with, “to desire greatly,” &c. &c. have similar applications of an action of violence transferred to *Earnest Desire*, &c. Wachter explains *BRITTEN*

to the *World’s Delights*, which he throws on the *World’s Slaves*; and the King, addressing the companions of his retirement in the first speech of the Play exhibits the metaphorical imagery of the *World’s Warfare* in the most strong and lively colours:

“Therefore, brave *Conquerors*,—for so you are,
 “That *war* against your own affections,
 “And the *huge army of the World’s desires*.”

It must be observed however, that the great Historian of our Language agrees, as it appears, with the interpretation of Dr. Warburton. “By the command of the Sultan, the churches “and fortifications of the Latin cities were demolished: a motive of avarice, or fear still opened “the holy sepulchre to some devout and defenceless pilgrims; and a mournful and solitary “silence prevailed along the coast, which had so long resounded with the *WORLD’S DEBATE*.” (*Gibbon’s Hist.* Vol. VI. p. 120.)

by “*PETere*, *precibus flagitare*, *sive oratio tendat ad Deum*, *sive ad hominem*,” to which he refers *BETen*, “*adorantibus proprium*.” He likewise refers these words to *PETere*. In the same column of Wachter, where *BITTen* occurs, we have *Biss* from *BEissen*, *Mordere*, *Pungere*, belonging to our word *BITE* and *BITTER*, *Amarus*, where we have a similar sense of *Sticking* into, as in *PETO*, *morsu PETere*. Robert Ainsworth gives us, as the Latin expression for “To inveigh *Bitterly* against a person,” “*Dictis mordacibus aliquem lacescere*,” which might have been “*Dictis Mordacibus aliquem PETere*.” The terms *BITTER*, and *PIKROS*, (*Πικρος*), have precisely the same metaphor, as in *PICKLE*.—Before I quit the word *BITE* and *BIT*, I ought to observe, that in Norfolk *BIT* is applied to the Instrument, which *BITES* the *Ground*, is *PUSHED* into, or *Stuck* into *PUDGY* Ground, in order to make *Holes* for the procuring of *Water*. It is marvellous to observe, how words adhere under some application to their original notion.—*BEADS*, and *BEAD-Roll* are supposed to belong to *BEADE*, the Prayer. This may be so; yet *BEAD* might be attached to *POD*, &c. and mean the *Swelling* out object. A *BEADSman* however certainly means “Orator, Precator,” and is sometimes applied to those, who *ask* charity of another, or depend upon another for charity. Hence Nathan Bailey has the following explanations, “*BEDE*-House, or Hospital,” and *BEDesmen*, “Alms men, who prayed for their benefactors and founders,” which latter term is still retained in our University. The name of the venerable *BEDE* is supposed by some to be derived from “*his earnestness in Prayer*.”—The next word to *BEADS* in Skinner is *BEAGLE*, which some refer to *Bugler*; *Mugire*; and others to *Bigles*, (Fr.) from *Piccolo*. The English *BEAGLES* may directly belong to such terms as *BEAK*, &c. the *Pursuers*, *PUSHERS*. *BIGLE* likewise signifies in French *Squinting*, which *Menage* derives from *Bioculus*. Under this word he records the Latin *PÆtus*, which is supposed to be derived from *PETO*. The German *BETteln*, To Beg, Mendicare, belongs to *Bitten*, or *Beten*, *Petere*, as Wachter supposes. Some derives *Bedlam*, from *Betteln*, and others from *Bethlehem*, *Beth-Lechem* Domus Panis. Our English word *BEG* must be referred to these terms for *Prayer*, and does not belong to *Begeren*, (Germ.) Quarere, which is a compound of *Be* and *Geren*.

In the Welsh Dialect of the Celtic we have the following term relating to the action of *BEATING*, &c. as *BAEZU*, “To verberate, *BEAT*, “or thump; to pound, or bruise,” as Mr. Owen explains it, who considers it, as another form of *MAEZU*; which I shall shew to belong to *MUD*, *MASH*, &c. where we see, how the forms *MD*, and *BD*, &c. &c. pass into each other. To this word *BAEZU*, we must refer an adjacent term, in Mr. Owen’s Dictionary, *BAEZ*, “A *Boar*.”—*BYS*, A Finger.—*BUSTACU*. “To Buffet about,” adjacent to which we have *BUSTAC*, “A steer, or young bullock,” which Mr. Owen derives from *Bu*, a Kine, and *Tac*, which he explains in another place by “That spreads, vanishes, or is diffused.” Adjacent to these terms is *BUSTYL*, “Gall, bitterness,” *BUSTLAW*, “To imbitter; to be surly.” The idea of *Bile*, we know, is always connected with *Anger* and *Turbulence*, *Οξυχολος*, &c. &c.—*BIDOGI*, “To poniard; to stab.”—*BICRA*, “To fight, or skirmish; To “*BICKER*.”—*PASTWN*, “A long staff;”—*PASTYNU*, “To *BEAT* with “a staff,” to which the Latin terms *PASTINUM*, “A two forked tool,” &c. and *PASTINO*, seem directly to belong. In the Galic, or Irish Dialect of the Celtic, as unfolded in Mr. Shaw’s Dictionary, we have the following words,—*BAS*, *Bos*, “The palm of the Hand,” the next term to which is *BAS*, *Death*, and in the same and preceding column we have, *BATA*, “A Stick, Staff, *BATON*,” *BATAIL*, “A Skirmish, *FIGHT*, and *BATH*, “Slaughter, Death, Murder,” which likewise signifies “The Sea,” where we are brought to the original idea of *PASH* Matter, whatever may be the precise notion by which they are combined.—*BACHUL*, “A Staff, “crosier, crook,” which assuredly belongs to the Latin *BACULUM*, though as I have before shewn, it bears likewise another sense of the Element.—*BIDAG*, “A dirk, stiletto,” the next word to which is *BID*, A Hedge, just as the Welsh *BIDOGI*, To stab, belongs to *BID*, “A Hedge,” and *BIDAN*, a Twig.—*BIACH*, “Membrum virile.”—*BAITIN*, “A little “Stick.”—*FACHT*, “A *BATTLING*, or *FIGHTING*,” adjacent to which is *FACHAIM*, “Matter, cause, reason, motive,” where in *Matter* we see the original idea. In the same opening of Mr. Shaw’s Dictionary, I perceive *FAICHE*, “A Field, green.”—*BIS*, “A buffet, Box,” an adjacent word to which is *BITH*, “A wound.”—*Boc*, “Deceit, fraud; a *Blow*,

“*Stroke*, *Box*,” the next word to which is *Boc*, “A he-goat, a *Buck*.” That the *Boc*, the *Box*, and the *Buck* are connected with the idea conceived in my hypothesis, will be evident from a word in the next column *Bogach*, “A marsh, moor, *Bog*, swamp.”—I shall not produce any more terms under the form *BC*, &c., which relate to *BEATING*, &c. as the fundamental idea is now fully understood, and as they are generally referred by the Etymologists of the Language, in which they occur, to some of the terms, already produced, as *BACCHIO*, (Ital.) A Stick, pole, *BACCHIARE*, “To *BEAT*,” *BUSSARE*, *BUTTARE*, (Ital.) &c. &c. These Italian words are accompanied by terms of *Violence* and *Commotion*, *Confusion*, &c. as *BACCANTE*, a *BACCHANT*, *BACCANO*, Noise, uproar, tumult, which in French is *VACARME*, “A great Noise, &c. *BACCALARE*, “A Swaggerer, a furious swash buckler, &c. as John Florio explains it; and adjacent word to which in another of my Italian Dictionaries is *BACARE*, “To grow maggoty, or *Rotten*,” where we are directly brought to the idea of *Filth*, or *Dirt*.

Terms relating to *Haste*, *Activity*, *Restlessness*, &c. &c. as *FAST*,
To run *FAST*, *FESTINO*, *FIDGET*, &c. &c.

Among the terms of *Commotion*, which relate to *Haste*, *Activity*, *Restlessness*, &c. and which are derived, as I imagine, from the *Agitation* of *Loose*, *PASH*, or *PUDGE* Matter, we must class the following:—*FAST*, *Citus*, which expresses likewise another idea of this species of Matter, that of *FASTENING*, by one thing being attached or *Sticking* to another; unless we suppose that *FAST*, *Citus*, is derived from the idea of a *continued* action, as ‘To set Hard and *FAST* to a business:’—*FESTINO*, *FESTIM*, *conFESTIM*, (Lat.) to which Latin words Martinius has justly referred the English, German and French *HASTE*, *HASTEN*, *HATER*, (where we see, how the forms *HS* or *‘S* and *FS* pass into each other,) and the terms in the Teutonic and Greek Dialects, *sPEED*, and *sPEUDO*, *sPOUDE*, (*Σπενδω*, *Studeo*, *Festino*, *Propero*, *Σπουδη*, *Festinatio*, &c.) with the acknowledged

parallels, *Sped*, *Spedan*, (Sax.) *Spuden*, (Germ.) *Spodein*, (Belg.) &c. *FEST*, (Welsh,) which Mr. Owen explains by “FAST, SPEEDY, *Hasty*, “or quick; adroit, clever,” *FESTin*, (Welsh,) “Of an active nature, “*Hasty*,” *FESTINIaw*, (Welsh,) “TO FESTINATE; to *Hasten*,” the adjacent terms to which in Mr. Owen’s Dictionary are *FES*, “What penetrates; subtilty; knowledge;” *FESU*, “To penetrate, to pervade; “to have perception, or knowledge,” from whence we shall be led to conclude, that the prevailing idea for terms relating to *Knowledge* under our Element FS, &c. is that of *Motion*, *Activity* of Mind; and *FETAN*, “A BUDGET, a BAG; a saucy girl,” where we have at once the *Swelling out* object, and the idea of *Commotion*:—*FWD*, (Welsh,) “An abrupt-ness; a quick motion, or impulse,” which Mr. Owen refers to *Fw*, “Volatility, or Quickness of motion;—*FWDAN*, “BUSTLE, Hurry, flurry, “or agitation.”—*FWG*, “What is Volatile, or light; long, dry grass;” In the same column of Mr. Owen’s Dictionary I see *FUST*, “A flail; “a thresher,” which brings us to the Latin *FUSTis*, and *FUSTva*, “A BEATING, a Boxing Match.”—*PYSTYL*, (Welsh,) “A restless motion,” which Mr. Owen refers to *YSTYL*, where we have the form ‘ST;—*PYSTYLu*, “To move about in a restless manner; to caper.” Under another form we have the original idea; as *PISTYLL*, “A Spout,” *PISTYLL-iaw*, “To Spout out,” which Mr. Owen refers to *Pis*, “A Spout, that “is Spouted; a Piss; urine, Piss,” where we see the genuine idea of PASH matter. The latter portion of the word he refers to *Tyll*, or *Tvll*, A Hole, a Pit, &c. The *FISTULA*, of the Latins is surely only another form of *Pistyll*, as I have before observed, and if the Welsh term should be a compound, such we must consider the Latin; yet on this point there is some difficulty. Let us mark the explanatory word *sPOUT*, which belongs to this race of words, and to *sPIT*, *sPITTLE*, *sPOT*, *sPATTER*, be *sPATTER*, *sPECKLE*, &c. &c.—*FUSS*, *FIZZ*, &c. produced on a former occasion. Mr. Grose explains *FUSS* by “A confusion, a hurry, an “unnecessary to do about trifles,” and the succeeding articles in his Classical Dictionary are *Fussock*, “A lazy fat woman. *An old Fussock*, “a frowzy old woman;”—*FUSTIAN*, *Bombast* Language. *Red FUSTIAN*; “port wine;”—*FUSTY Laggs*, “A beastly, sluttish woman.—To *Fuzz*,

“To shuffle cards minutely; also, to change the Pack.”—These words will remind us of the terms, relating to Dirt, FUSTY, (Eng.) FOUST, Dirt, FOUSTY, Dirty, (Exmore Dialect,) says the same author in his Glossary, and FUZZY.—FIDGE, FIDGET, and FIG are terms relating to *Unquiet Motions*, and there is a common combination ‘To FIDDLE and FIDGET ‘up and down.’ The expressions To FID-FAD, FIDDLE-FADDLE, nearly mean the same as To PUDDLE about, where we are brought to the original metaphor. The word FIDDLE, the Instrument, I explain on another occasion, as relating to the FIDES, The String, or Chord, whose general use is that of Fixing, or Tying. The term FICKLE, which the Etymologists have justly compared with *Poikilos*, (Ποικίλος,) Ficol, (Sax.) *Fickeln*, (Germ.) *Ficken*, (Belg.) belongs to BOGGLE, WAGGLE, VACILLO, (Lat.) where in the BOG we have the original idea. To FIG a Horse means, I imagine, to put him in a *Lively, Brisk*, FIGGING state. A FIGARY is supposed to be a corruption of VAGARY, which we should at once assert to belong to VAGUS. Yet obvious, as this appears to be, there is some difficulty on the point, which will be acknowledged by those, who are aware of the Scotch term *Be-Gariè*, “To *Variegate*, “to deck with divers colours.”

The phrase ‘A FIG for you,’ and ‘To FIG,’ (“When Pistol lies, “do this, and FIG me, like the bragging Spaniard,”) is explained in the last edition of Johnson’s Dictionary by “To insult with FICOES, or “contemptuous *Motions* of the Fingers,” which would lead us to suppose, that the idea of *Motion* prevailed in the words FIG and FICOE, as in the sense of FIG, the verb. The term FICO is explained by “An act of “contempt *done* with the Fingers, expressing A FIG for you.” Here the idea of *Motion* seems to be abandoned, yet in a quotation from John Florio it again appears: FICO, “A *Flirt* with one’s fingers, given in “disgrace; *Fare la FICA*, To bid a FIG for you.” It is not doubted, I believe, that this phrase belongs to the Spanish *Higas dar*, as the Commentators on Shakspeare understand, and here an allusion to the fruit called a FIG must surely be intended. Though *Higo* is the FIG, and not *Higa*, which seems to belong to FIGO, To Fix, The appendant Amulet, yet *Higas dar* must have originally, I imagine, meant the same

as *HIGOS dar*. Johnson in a note on the passage of Shakspeare just quoted says, that the insult consists in “putting the thumb between the “fore and middle finger,” which is no doubt meant to imitate the *Swelling* FIG. Yet still I do not find explained the precise idea of this insult, whether it means to say, that the person does not care a FIG for another, which would be a natural source of contempt, where FIGS are plentiful, or, whether it has any other meaning. The Latins say ‘*Ficum Ficum* dicere,’ To call a Spade a Spade, that is, to call an ordinary thing by its familiar ordinary name. This species of insult is now, I believe, sometimes used to old men in order to express the diminutive dimensions of the *Membrum Virile*. In Italian FICA is the *Pudendum Muliebre*, as we learn from John Florio, and I must leave others to decide, whether this sense belongs to the FIG-leaf or to the *Swelling* form of the FIG. John Florio explains FICAIA by “A Shade, “or arbor of FIGGE leaves: a bower of FIGGE leaves. Also a discourse “made of FIGS, or rather of Women’s *Quaints*,” and he explains Ficarda by “One that loves FIGS, also a lecherous woman.” This might lead the Commentators on Shakspeare to enquire, whether Charmian, in her wanton conversation, has not a double meaning, when she says “I love long life better than FIGS.” (*Antony and Cleopatra*, Act I. Scene 2.) It must be distinctly understood, that the words in Italian belonging to the FICA, whatever be their metaphorical application, relate only to the fruit of the FIG, nor must they be confounded with words, bearing a similar allusion, which are real English words, and which have not an Italian origin. Phraseology, derived from the Spanish and Italian Languages, was not uncommon in the time of Shakspeare. In English FIG is applied *in sensu obscæno*, as belonging to the verb of Motion; which we learn from the following passage in Cotgrave, (sub voce *Danse*.) “De la panse vient la *Danse*, When the belly is “full, the breech would be FIGGING, (for by this *Danse* is any lustfull, “or sensuall motion understood.”)

Wachter has the terms FICKen, Fricare, and FICK-FACK-en, “Intri- “care, turbare,” to which he has produced as parallel FYG-FAG, Confuse. An adjacent term to these in Wachter is FICHTE, Pinus, which he justly

refers to PITCH, PIX, where we see the species of Matter, supposed in my hypothesis.—FEYK, (Scotch.) “This seems to signify that kind “ of restlessness, sometimes proceeding from nervous affection, which “ prevents one from keeping in one position; otherwise called the “ FIDGETS.” This word Dr. Jamieson refers to the verb To FYKE, “ To be restless, to be constantly in a state of trivial motion, without “ change of place.—To be at trouble about any thing. S. synonym. FASH,” which term FASH he has justly compared with FACHER, (Fr.) The terms FESSUS and FATIGO, must be added to this race of words. The next term to FASH in Dr. Jamieson’s Dictionary, is FASSE, Hair, which is probably so called from the *entangled* state, in which it is often found. Grose produces FUKES, as the Northern term for “*Locks of Hair.*” Dr. Jamieson is duly aware of the parallel terms belonging to FYKE, as *Ficken*, *Fricare*, (Germ.) *Fyka*, *Fika*, (Is. Su. G.) *Citato cursu ferri*, &c. and the Provincial term, produced by Grose, FICK, “To struggle, or “ *Fight* with the legs, as a cow in the tie, or a child in the cradle.” In Grose too we have FEEK, “To walk about in perplexity,” in the same page with which, I find FEAT, “*Nasty tasted*,” and FEAGUE, “*A Dirty Shuttish*, idle person,” where in *Dirt* we see the true idea. In Scotch the combination FIKE-FACKS means “Minute pieces of work “ that cause a considerable degree of *trouble* to the agent, those especially “ which are occasioned by the *Troublesome* humour of another,” which Dr. Jamieson has justly compared with the German combination, before produced from Wachter. The exclamation *i’Feckins* related originally perhaps to some embarrassment. In the same opening of our author’s Dictionary, where FIKE occurs, I perceive FECKLE, “To *Puzzle*, to “ perplex, to reduce to a non plus,” which he has justly compared with the terms of *Commotion*, FICKLE, *Wicelian*, *Vacillare*, &c. &c. To FECKLE, and PUZZLE means ‘To PUDDLE, or be *Muddled*,’ &c. To be FUDDLED means likewise to be PUDDLED, or *Muddled*. The Dutch say “*Bestooven van den wyn*,” i. e. be *Dusted* with Wine.—FIDDER, “A Multitude,” and FIG-*Malirie*, “A Whim, a Maggot,” appear in the same opening of our author’s Dictionary. I find in other places, “To Fizz, or Fizz *about*, To make a great ado, to be in a Bustling state,”

which he has justly compared with other terms of a similar kind, as *Fysa*, (Isl.) To instigate, *Fysan*, (A. S.) Festinare, *Foesa*, (Su. G.) Agitare, &c. &c. and the Islandic *Piasa*, Niti; and I find moreover the term 'To FEEZE about, "To move backwards and forwards within " a small compass," which is applied in one sense to the action of the Screw, and hence this writer has compared it with our term VICE. I have shewn, that VICE, the Screw, belongs to the metaphor of *Squeezing*, as *by, in, amidst*, Glutinous PUDGE matter. The terms preceding FIZZ in Dr. Jamieson's Dictionary are FIX-FAX, "*Hurry*," "the middle of any business," and FIX-FAX, "The Tendon of the neck " of Cattle," which he compares with the English PAX-WAX, and the Dutch PEES, which mean the PUDGE *Swelling* out substance. The Dutch PEES likewise means a PIZZLE, "A Bull's PIZZLE," &c.

In Shakspeare PHEESE occurs, as a strong term to express *Trouble* and *Annoyance*. The Taming of the Shrew commences with these words "I'll PHEESE you in faith," and in *Troilus and Cressida*, Ajax says, speaking of Achilles, "An he be proud with me, I'll PHEESE his " pride." Dr. Johnson thinks that "To PHEESE is to *Comb*, or *Curry*," and Kersey, in his Dictionary, as Mr. Malone observes, says, that "it is " a sea term, and that it signifies, to separate a cable by untwisting " the ends," and Dr. Johnson gives us a similar account of its original meaning. "But whatever may have been the origin of the expression," says Mr. Malone, "it undoubtedly signified in our author's time, To " *Beat*, knock, strike, or whip. Cole in his Latin Dictionary 1679 " renders it, *Flagellare*, *Virgis cædere*, as he does 'To FEAGE,' of which " the modern school-boy term 'To FAG,' is a corruption." The term FAG, 'To FAG,' must certainly be added to these words, denoting some *Annoying* action, as I have before illustrated. The sense of 'To PHEESE,' To BEAT, or *Strike*, differs nothing from the term PASH, which Ajax uses in the preceding speech to that, which I have just produced. "If " I go to him, with my armed *Fist*, I'll PASH him o'er the face." Let us here note again, that the FEST, under one idea is the member, which is able to PASH. The sense, which PHEESE has "To comb, or Curry," will bring us to another English term FOOAZ, which Mr. Grose has

explained by "To level the surface of a fleece of wool with the shears," where we unequivocally see the action of doing something with FUZZY matter, which brings us to PUDGE matter. These terms will likewise conduct us to the Greek and Latin PEIKO, PEKO, and PECTO, PEXI, (ΠΕΙΚΩ, ΠΕΚΩ.) The Latin term is brought to another sense of PHEESE, and joined with a kindred term in the well known combination PUGNIS PECTAS, and again in FUSTI PECTERE. In one of its applications we are directly brought to the *Spot*, supposed in my hypothesis, "PECTERE, "*Tellurem*,"—PECTITA Tellus, which in Ruhnkenius' Edition of Scheller's Latin Dictionary is explained in Dutch by *be-sPIT*, that is *be-sPADED*, *sPATTER'd*, or Dug up.—FEICAM in Galic means "To be in a continual "Bustle, to FIDGET," as Mr. Shaw explains it. The next term is FEICH, FEITH, A Sinew, which brings us to the Scotch FIX-FAX, just produced. In the same column of Mr. Shaw's Dictionary I find FEATH, "A calm, "tranquillity, a BOG," where in the sense of BOG we have the origin of these terms, and in that of a *Calm*, or Soft state, we have another idea, annexed to this species of matter. In the same column I see too FEATHAM, "Fur, Hair," which appears under another form FETHA; and which means, as I observed on a former occasion, The FUZZY, PUDGY Stuff, or state. The names for a BAWD, (Scotch,) and for a Hare, or Cat, PUSS must be referred to the same idea. We have seen FASSE, (Scotch,) "A Hair," and FUKES "Lockes of Hair." Dr. Jamieson should have produced the Saxon FEAX, Cæsaries, which under another form is FÆX. To FEAX, the Hair, belongs the name *Fair-Fax*, quasi *Fire-FAX*, or, as it is in Saxon, FYR-FEAXA, Ignicomus. The Saxon FÆX means likewise FUCUS, where we see the origin of FUCUS, and we likewise see, how they belong to the Latin FÆX. The next words to FÆX in my Saxon Dictionary are FAG, Versicolor, variabilis.—Color, and FAGEN, *Fain*, Lætus, FAGENNIAN, Lætari. The term FÆGEN, *Fain*, means Lætus, Hilaris, FÆGEMIAN, Blandiri, and FÆGER, Fair, Speciosus, and we now see, that *Fain*, quasi FAJN, or FAGN, and *Fair*, or FAGER belong to the FÆX, FUCUS, the Fine gay *Dawb*. The term before FÆGEN in my Saxon Dictionary is FÆGE, Moribundus, where the term is a Metaphor from FÆX, or Foul Matter, in its relaxed state. In

Mr. Shaw's Dictionary I see near to *FEATHAN* the terms relating to *Mind*, *FEAS*, *FEATH*, "Learning, skill, knowledge," which appear from the Welsh parallel terms to be derived from *Activity* of mind. I see moreover in the same opening of Mr. Shaw's Dictionary *FEIGHE*, "A Warrior, "champion, slaughterer," which brings us to *PUGNO*, *FIGHT*, &c.

The term *FIT*, denoting the paroxysms of a disorder, which is so expressive of *Agitation*, *Convulsion*, &c. as of an object in a state of *Struggle*, at once connects itself with these words. In the expression *PIT-a-PAT*, we see *Agitation*, or *BEATING*, connected with the idea, which is annexed to *PASH*, *PATTER*, &c. Under *FITT* of an ague, Junius has produced the Teutonic *VITS*, *Celer*, *citus*, as I before observed, and under *FITT*, *Accommodare*, which he cannot help seeing to belong by some process to these words of *Motion*, he produces *VISTE*, or *VITE*, (Fr.) and *FITTA*, (*Φιττα*), an exhortation to Haste, among the Greeks. The French Etymologists under *VITE* justly remind us of *VEGETUS*, where the *VEG* has the same force, as the *VAG* in *VAGO*, and *WAG* in English, and they remind us likewise of a term, corresponding with our word *WHET*, which belongs to the idea of *Agitation* in the act of *Sharpening*, and which at once brings us to *WETT*, *WASH*, *WATER*, The *PUDGE*, or *PASH* matter, supposed in my hypothesis.—*BUSY* and *BUSTLE*, would in sense directly connect themselves with this race of words, but there is some difficulty in the matter, which should be unfolded. The Etymologists refer *Busy* to *Bysgian*, *Abysgean*, (Sax.) *Occupare*, *Be-Sich*, (Belg.) *Occupatus*, *Bisogne*, *Besogner*, (Fr.) *Bisigare*, (Ital.) It might seem, from the form of the Belgic word, that the term *Busy*, or *Busig*, *Be-Sich*, was a compound of the particle *Be* and *Sich*, *Sig*, &c. a separate Radical. In my Danish Dictionary one of the terms for *Business* is *Sag*, which means A *Cause*, *Matter*, *affair*, &c. where let us mark *Cause*, a kindred term. Thus then the compound might be *Be-Sag*. I ought to observe moreover, that *Sich* might be put for the Belgic *Zich*, one's Self, which species of pronoun finds its way into expressions relating to *Business*, 'As To be Stir *Oneself* in a matter.' My Danish Lexicographer explains "*Busy Body*," by "Der som blander *Sig* i alle *Sager*" "The "person who blends, or engages *Himself* in all matters," where *Sig*,

Himself, and *Sager*, affairs, are both used. I cannot satisfy myself on the origin of these words. The *Sogne* in the French *Besogne* seems a separate part, and to belong to *Soin*. The English term *Dispatch*, which relates to *Haste*, is acknowledged to be derived from *dePecher*, and *emPecher*, which some of the French Etymologists have justly seen to belong to *exPedio*, from which, we know, *exPedition* is derived; where PED is referred to the confinement of the FAET, as in PIDICA.

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Terms under the form $s\overline{P}$ -D, &c. as sPIT, sPATTER, &c.

I shall in this place consider the terms, which appear under the form sP -D, &c. and which I imagine to connect themselves directly with the terms under the form PD, &c. I have produced on a former occasion sPEED, and its parallels *Sped*, (Sax.) *Spoeden*, (Belg.) *Spoude*, *Spseudo*, ($\Sigma\pi\omega\delta\eta$, *Proprie Festinatio*, &c. $\Sigma\pi\epsilon\upsilon\delta\omega$, *Studeo*, *valde cupio*, *Festino*, &c.) where the PEED, &c. has the same force from the same origin, as the FEST in *Festino*, &c. &c. The true sense of the Saxon SPED, *Festinatio*, may be understood from its application to *Matter*, or *Substance*, as we call it. Lye explains it by *Substantia*, though he joins that sense with the interpretation of “*Opes, victus, proventus*.” Yet the genuine meaning of the word, as denoting *Substantia*, in its more appropriate use, is so familiar, that the Grammatical term in Saxon for what we call a *Substantive* is derived from this source, as “*Nama “Spediglice, Nomen Substantivum*.” In our application of the verb SPEED, ‘*SPEED the Plough*,’ we are brought to the Ground, from which it is derived. The terms directly adjacent to SPED in my Saxon Dictionary are SPECCA, A SPECK, Macula, and SPED, Pituita, and in the preceding column I see SPUTAN, *Spuere*, SPATHL, SPATTLE, SPITTLE, SPATHIAN, Pitissare, and SPATHUNG, *Spumatio*, Pituita, *Speiwan*, (Goth.) *Spuere*, in which words we are brought to the original idea of PASH *Matter*. Let us here note kindred terms, under the more simple form,

PIRnITa, and PIRissare, and we may moreover observe, that in the Gothic term *Speiwan*, the Latin *Spuo*, with the vulgar English term, signifying To vomit, and their parallels *Spywan*, (Sax.) *Spuwen*, (Belg.) &c. &c. the second letter of the Radical does not appear. In the same opening of my Saxon and Gothic Dictionary, I see the Gothic SPEDISTs, UltimUS, which Lye has justly compared with the familiar terms in German and Belgic, *Spat*, *Spade*, &c. Sero, Serus. When we do not exactly understand the mode, by which the senses of words have passed into each other, it is difficult to decide on the precise process, by which a term bears a certain meaning. If SPAT, &c. denoting *Late* had been ascertained to have originally signified The *Night*, we should have resorted perhaps to a line of Milton, in order to arrive at our primitive idea. The “Goddess of *Nocturnal Sport*, the Dark veil’d Cottyto,” is invoked, “When the dragon woom Of Stygian darkness SPETTS her “thickest gloom, And makes one *blot* of all the air;” where we see, that the Darkness of Night is represented as a *blot*, or SPOT of SPATTER’D Gloom. I have produced this passage for the purpose of shewing to what extensive purposes this metaphor may be applied; yet I imagine, that SPAT, *Late*, belongs to the same species of SPATTER Stuff, under another turn of meaning; namely, from the idea of a *Relaxed*, *Weakened* state, and that from hence it bears the sense of *Serus*, *Tardus*. The parallel word to SPAT denotes in one Teutonic Dialect *Early*, and is there unequivocally connected with this species of *Soft*, *Diluted* Matter. In Swedish SPÄD signifies, as Widegren explains it, “Tender, soft, “Effeminate, SPÄDA *år*, Tender years, Alt sedan minNE SPADASTE, *år* “Ever since my earliest years,” and the verb SPADA, means “To Dilute, “to make thin, To make weak,” as the same writer explains it, “SPADA “up vin med vatten,—To dash wine with Water. Han talar alfvarsamt, “men SPÄDER i med skämt, His discourse is serious, but he seasons it “with pleasant expressions,” where in the explanatory word *Season*, we are brought to SPICES, which shews us, how ‘To SPICE any thing,’ may be “To SPATTER any thing;”—“Han skrifver Svenska, men SPÄDER “in Fransyska ord, He writes Swedish, but interlards it with French “words,” where we see the idea of *be-SPATTERING*, and we hence too

understand, what it is to have a *Sattering* of Languages, where we are actually brought to *Matter* itself. Let us mark the explanatory word *Dash*, which I shall shew to belong to *Dust* for a similar reason. In the same column of my Swedish Dictionary, I see the term SPÅKA, "To Subdue, mortify," where we still see the idea of *Softening*. In Belgic under the same form, as SPADE, Late, we have SPADE, a SPADE, and in the same opening of Egbert Buys' Dictionary I see SPAT, A SPECK, SPOT, SPATEL, "A SPATTLE, SPATULE, a slice to spread a plaster," and SPATTEN, "To SPATTER, to bedash," *Spa-Water*, *Spa-Water*,—SPEATER, "A mixt metal of Pewter and Brass, SPECERY, SPICE, SPECHT, "A SPEIGHT, Wood PECKER, and SPECIE, Sort." Various as the offices are, which these words perform, we shall now understand, how they contain the same fundamental idea. We see, that SPECIE, Sort, denotes *Matter*, and SPICERY, the *Mixture of Matter*, as in SPEATER, where let us note PEWTER, which means the Mixture. The SPEIGHT is the PECKER belonging to SPIKE, &c. which according to my hypothesis is derived from *Sticky Matter*, and we now see, that the SPA is the Water-Place, The PASH, or SPATTER place. Here we perceive, that the SPATULA is unequivocally connected with the action of SPATTERING, and in the SPADE we are brought to the same spot and action.

In Scotch SPAIT, SPATE, SPEAT denotes "A Flood, an inundation. "Also used metaphorically for *Fluency of Speech*," as Dr. Jamieson explains it, and Ruddiman has derived it from the terms, which I am here unfolding, *Spættan*, *Spæthian*, &c. Spumare, To SPIT forth Frothy Matter. In English we have a *Water Spout*, Water falling in a Body, &c. &c. and To SPOUT, which is "To pour out words with affected "grandeur," says Johnson. To this might be referred our familiar term SPEAK in *Spæccan*, but on this point there is some difficulty. In the same column of my Saxon Dictionary with this word I see SPADL, SPUTUM, or SPITTLE, as likewise SPAD, a SPADE, SPAC, a SPOKE, which brings us to SPIKE, PIKE, the *Sticking* in instruments, and SPÆC, Framen.—Termes, Vimen, Sarmentum, The *Intwining* Twigs. With respect to the word SPEAK, I must observe, that it only appears once under that form in Saxon, but in the same Language we have likewise

the form *Sprecan*, and in all other Dialects of the Teutonic we have the form $\bar{S}PRC$, $\bar{S}PRK$, &c. as *Sprechen*, (Germ.) &c. &c. This would lead me to conclude, that *Speak* is a corruption, and should be considered as quasi *Speack*. The form $SPEAK$ however is not *without an Etymology*, as Wachter seems to suppose, since it may belong to $SPOUT$; yet I agree with him, that *Sprechen* is the original form, and that it belongs to *Brechen*, though he would have come nearer to the form of his word, if he had referred it to the terms, with which it is directly connected in the same leaf of his Lexicon, *Sprengen*, quasi, *Spreggen*, *Spargere*, *Spriessen*, Germinare To *Sprout* out, *Forth*, &c. *Springen* quasi *Spriggen*, Germinare, To *Spring forth*, Scaturire, *Spritten*, *Spuere*, To *Spurt* out, just as *Speccan*, if that had been the true form, would have signified To *Spout* out. In Scotch $SPAT$ is the Spawn of Oysters, where Dr. Jamieson has justly recorded a term of a similar meaning $SPAD$, (Su. G.) “Jus, humor,” but there is another word in Scotch under this form, which directly brings us to the precise idea of the $PUDGE$, or $PASH$ Matter, or *Spot*, supposed in my hypothesis.— $SPOUT$ is explained by Dr. Jamieson to be “A sort of *Boggy Spring* in Ground,” to which, as it seems, our author has discovered no parallel term, since no parallel term is produced. While I examine $SPAT$, *Late*, in my German Dictionary, I perceive in the same leaf, where this word occurs, $SPASS$, *Pastime*, sport, &c. which belongs to the idea of *Agitation* conveyed by its adjacent terms $SPATEL$, A $SPAT$, $SPATULE$, &c. $SPADE$, A $SPADE$, as likewise $SPATzieren$, To Walk abroad, which belongs to $sPATium$, $sPATior$, $sPATiari$, relating to *PASSing*, or *PADDing* about, or in the $PUDGE$ $sPOT$;— $SPECK$, *Bacon*, *Pork*, $SPECKfeige$, A Great *Fig*, $SPECK Birne$, Great melting Pears, $SPECKicht$, *FAT*, which relates to the *PUDging* out substance; and $SPEICHEL$, $SPITTLE$. I see too $SPEISE$ Meat, *FOOD*, &c. which still relates to the same idea. Let us mark the terms *Bacon*, *Fig*, *FOOD*, where the same fundamental notion prevails. Wachter understands, that $sPÆC$ belongs to *Bacon* by the addition of the sibilant.

In the same opening of Wachter, where $SPECK$, &c. occurs, I cast my eyes on $sPASS$, *Passer*, a Sparrow, which he justly refers to that Latin word, though he seems to doubt its relation to $sPIZA$, ($\Sigma\pi\iota\zeta a$,

Fringilla,) and on sPECHT, PICUS; where let us note, that all these words refer to the idea of the PECKER, or *Tearer*. In *Sparrow* and its parallels, under that form, the second letter of the Radical has passed into R.—My Lexicographer explains SPADE by “A SPADE, or *Dibble*,” where let us note the term *Dibble*, which belongs to *Dab* and *Dabble*, just as SPADE does to SPATTER and SPITTLE. In German the term signifies “Ligo, gladius, and Hasta,” and we know that in some of the modern Languages its derivatives mean the sword, *Spada*, *Espada*, *Espee*, *Epée*, (Ital. Span. Fr.) In the Spanish verb *Espadar*, “To break hemp, or flax with a swing staff,” the term is brought to its original idea of PASHing to pieces. In English the SPADE has passed into the SPUD, the SPIT, &c. &c. and in German we have again the sharp pointed instrument in SPITZE, SPIESS, &c. &c. I have already observed, what is acknowledged, that the Greek SPATHE, Σπαθη, SPATHA, SPATHULA, &c. connects itself with the terms of *Dispersion*, *Prodigality*, &c. SPATHAO, SPATALAO, (Σπαθαω, Licium inculco, *Spatha*, vel tudicula texo, Profuse insumo, Prodigio, &c. Σπαταλαω, Lascivio, delicio, &c.) I have noted, that SPATULA is used in its original idea, when it refers to spreading of Salve, or PASH matter, but in the Language of the Poet, sPATHE, (Σπαθη,) is applied to an oar, which PASHes about Water, as in PITULOS, (Πιτυλος, Sonus, vel strepitus, velut *aquæ* remo percussæ,) Θεινον Σπαθαις, (*Lycophron*. v. 23.) In examining these words in my Greek Vocabulary, I cast my eyes on SPATOS, (Σπατος, Corium, Pellis,) and Spao, SPASO, (Σπαω, ασω, Traho, attraho, extraho, educo, vello, convello, Sugo, Bibo.) The radical form of this verb is, I imagine, SPASO, and the original idea is that of *Drawing*, or *Sucking* in, as belonging to PASH Quag Matter. Perhaps SPATOS, (Σπατος,) means, what is *Drawn*, or *Pulled off*. I shall shew, that Sugo and Suck are to be referred to the Quag, &c. for a similar reason. This is the force of the Greek Potizo, (Ποτιζω,) and Poro, “To Suck, or Soak in,” as R. Ainsworth explains it. I cannot help shewing the course of the human mind in the formation of such words by producing a Welsh term, now before me, belonging to Sugo and Suck. Mr. Owen explains Sug by “An imbibing principle; a Suck, or Drawing; what is imbibed, Juice; sap,”

and in the same column of his Dictionary I see a kindred term *Sux*, "That pervades or sinks in, moisture, *Juice*, sap."

Thus it is, that PAS in sPASO, relating to *Drawing*, may belong to such terms as PASH, or Watery, Matter, &c.—In the following passage the PAS and POT in the terms sPAS-as, and POT-isthentas, (Σπασας, Ποτισθεντας,) are applied to the idea of *Sucking*, or *Drawing* in, so as To *Imbibe*, be *Soaked*, *Steeped*, &c. Zeno, the Stoic, though harsh and crabbed among his acquaintance, when he was sober, became mild and agreeable, when he had *sucked* in his wine, just as Lupines, which of themselves are very bitter, become *Sweet* and pleasant; when they are *Soaked* and macerated. "Ζηνων ο Κιττιεύς, σκληρός ων και πανυ θυμωτικός προς τους γνωριμους, επι πλειον του οινου Σπασας, ηδυσ εγινετο και μειλιχος· προς τους πυνθανομενους ουν του τροπου την διαφοραν, ελεγε το αυτο τοις θερμοις πασχειν· και γαρ εκεινους πριν διαβραχηναι πικροτατους ειναι, ποτισθεντας δε γλυκεις και προσηνεστατους." (Athen. Lib. II. c. 15.) In Mr. Shaw's Galic Dictionary, we have SPAD, "A SPADE," and in the same column of his Dictionary we have SPAD, "A Clod, flat, dead,"—SPAID, "A Clod," SPADAL, "A PADDLE, a plough-staff," and SPADAM, "To knock in the head, knock down, to fell." In another place we have SPEID, "A great river, flood; a being busy," which again brings us to SPEED and SPEUDO, (Σπενδω,) and to the idea of PASH Matter, and in the same page of Mr. Shaw's Dictionary I see SPICE, "A SPIKE, long nail," SPEIC, &c. "A bar, spar, prop, stroke," SPOCHAIM, "To rob," SPOCHAIM, "To prove, affront," SPIGEAM, "To mock, scoff," SPID, "SPITE, malice," where we see, that the English term SPITE belongs to the same metaphor of SPITTING, SPATTERING, *Sticking in, over*, &c. In Belgic SPYT is "SPITE, *despite*, Vexation," and SPYTEN, "To Vex, displease, fret." Under another form we have in Belgic SPOTTEN, or beSPOTTEN, "To mock, to scoff," &c. SPITTEN, "To cut with a sharp SPADE, To Dig," SPITZEN, "To empale," &c. In the preceding column of my Dutch Dictionary to beSPOTTEN, we have beSPATTEN, "To bedash, or be-SPATTER." The Galic SPAD, or SPAID, *Dirt*, brings us to the form of the Greek SPODOS, (Σποδος, Cinis.) We see, how the form SPOD

connects itself with SPEUD, in SPEUDO, ($\Sigma\pi\epsilon\upsilon\delta\omega$,) according to my hypothesis, and how again this principle unites under the same race the SPEIS in SPEISO, ($\Sigma\pi\epsilon\upsilon\delta\omicron$, $\Sigma\pi\epsilon\iota\sigma\omega$,) To SPATTER about, as PASH, or PUDGE matter.

The SPHODELOS, or *a*SPHODELUS, ($\text{A}\sigma\phi\omicron\delta\epsilon\lambda\omicron\varsigma$, Asphodelus, Planta.—King's Spear, or ASPHODEL,) is supposed to be derived from SPATHE, ($\Sigma\pi\alpha\theta\eta$,) which brings us to the form SPATHULA. The DAFFODIL is imagined to be a corruption of ASPHODEL, which becomes more corrupted in the term *Daffodown Dilly*. The term SPADIX, ($\Sigma\pi\alpha\delta\iota\xi$, Termes, palmes,) is adjacent to SPATHE, ($\Sigma\pi\alpha\theta\eta$,) and seems to be connected with that word; though the Lexicographers derive it from *Spao*, and SPADIZO, ($\Sigma\pi\alpha\omega$, Traho, $\Sigma\pi\alpha\delta\iota\zeta\omega$, Avello, detraho,) “quasi *Avulsus* “à Palma Termes.” The next word to *Spadix* in my Greek Vocabulary is SPADON, ($\Sigma\pi\alpha\delta\omega\nu$, Eunuchus, cui testiculi sunt *Avulsi*,) which they derive from a similar idea. The Greek SPADON, ($\Sigma\pi\alpha\delta\omega\nu$, *Spado*,) directly belongs to the English *Spay*, or SPADE, as the Etymologists understand, who should have added likewise the Welsh DYSPAIZ, An Eunuch, *Dyspazu*, To Geld, and the Irish SPUT, an Eunuch; all which words refer to the idea of SPOUTING, (if I may so say,) SPUDDING, or SPADING. The Latin *Castrare*, To Cut out, Geld, &c. belongs to *Castrum*, the Ditch, from a similar metaphor of *Cutting*, or *Casting* out Dirt. Mr. Owen refers DYSPAIZ, &c. and *Dypazu*, To *Yspaiz*, “Being Emptied, or Exhausted,” and *Yspazu*, “To exhaust, To empty.” In the same column of Mr. Owen's Dictionary I see *ysPAS*, *Passing*, which brings us to the Spot, supposed in my hypothesis; and in the same opening I see *ySPYZ*, a Jutting, or Run out, which Mr. Owen has justly referred to PYZ, “A state of Running out, or a spread,” the verb to which is PYZU, “To run out, to spread,” and *ySPYZaid*, “*Jetting*; prickly; “harsh; sharp, repulsive, protected,” all which words bring us to SPOUT, (To SPOUT, or *Jet* out,) SPIKE, &c. But the original idea is unequivocal in the Irish SPUT, which Mr. Shaw explains by “An Eunuch; “hog wash, a word of contempt for bad drink, a SPOUT, and in the corresponding verb, directly succeeding it, *SPUTam*, “To SPOUT.” In the same column of Martinius, where *Spado* occurs, I see *sPaco*, Canis,

Persis. Justin. Lib. I. Hesych. Σπακα, κυνα, η Σφιγξ, which the sPAC, and the sFIGX, (Σφιγξ,) belong probably to the same idea, which we have in FIX, To SEIZE, or FASTEN upon.

Terms relating to *Noise*, as PATER, PITTER-PATER, palPitate, &c.

I shall here produce a few terms, appearing under our Element, which relate to *Noise*, *Sound*, &c. and which are often connected with the notion of *Agitation*, *Commotion*, &c. Some of these terms unequivocally attach themselves to the train of ideas, which I have above unfolded, and we shall at once acknowledge, that they relate to the action of PASHing about PUDGE Matter. There are other terms, which may seem to belong to other trains of ideas; and the reader perhaps will be inclined to consider, that some of these words have arisen from the Elementary form B^A. Those, who delight to imagine unproductive Theories on the origin of Language, may suppose, if they please, that some of these words are derived from the infantine sounds, BA, PA, &c. To this hypothesis, or any other hypothesis of a similar kind, I can have no objection; as it affords no impediment to any efficient modes, by which the relations of words to each other may be discovered; though it supplies no facilities for their discovery, and opens into no facts for their illustration. As we approach to these limits in our discussions on Language, where every thing may be conjectured, and nothing can be ascertained; I shall forbear to interpose any opinion, and I must leave the reader to form his own judgement on the relation of these æquivocal terms to each other, and to the Race of words, which appear under our Elementary form BC, BD, &c. Among these terms, relating to *Noise* we must class the following PATER, PITTER-PATER, PAT, PAD, (Eng.) PATEO, PATASSO, PATAGOS, PITTULOS, (Πατεω, Calco, Πατασσω, Cum strepitu *Palpito*, vehementer *Palpito*, Percutio, &c. Παταγος, Frigor, strepitus, Πιπτυλος, Sonus, seu Strepitus, qualis præ-

sertim aquæ remo percussæ,) &c. &c. in some of which we unquestionably see the idea of *Noise*, as connected with PUDGE, or PASH Matter. In PASH we mark the idea of *Noise*, as attending that action, which is likewise apparent in *Pal-PITO*, *Pal-PITATE*, and *PIT-a-PAT*, and in *BEAT* and *BATTER*, we still perceive the same meaning.—*PATOIS*, (Fr.) the origin of which, or the relation of which to other words will be manifest by considering the adjacent terms in the French Dictionaries *PATrouiller*, “To tread in the *Mud*,” &c. *Posaun*, (Germ.) “A Sack-But, a sort of Trumpet,” where let us mark the term *BUT*, in *Sack-BUT*, having a similar force.—*Buzz* is supposed to be a word formed from the sound. It is applied, we know, to the sound of the *BEE*, and the name of this animal is to be found under various forms, in which the Labial may be considered, as imparting to the word its characteristic force, as *Beo*, *Bi*, *Bye*, (Sax. Dan. Belg.) *Bien*, (Germ.) *Abeille*, (Fr.) *BAEDD*, (Welsh,) *PECCHIA*, *aBEJA*, (Span.) *aPis*, (Lat.) &c. terms collected by the Etymologists, in some of which we have the Elementary form *BS*. I cannot help observing, in this place, that the *HYB* in *Hybla* belongs to the *BEE*, or *aPis*, whether the *BI* be significant, or whether *Hybla* should be considered as agreeing in form with the French *Abeille*.—*BAT*, (Lat.) the term in Plautus, is supposed to be taken from the *Sound*, which term is adjacent in the Latin Vocabularies to *BATuo*, *To BEAT*, *BATTER*, *BATillum*, *A PADDLE* staff, &c. *BATTologeo*, *BATTARIZO*, (*Βαττολογεω*, *Βατταριζω*, *Balbutio*, *linguâ titubo* et *hæsito*, &c.) which are supposed to be derived from a personage called *BATTOS*, (*Βαττος*, *Battus*, princeps Cyrenæorum, *Balbus* et *exili voce præditus*.) Mr. Parkhurst derives the Greek *BATTOS*, (*Βαττος*), from the Hebrew שׁוּב BTA, *To Utter*, or *speak rashly*, *foolishly*, or *unadvisedly*, *effutire*. Let us here note the *BUT* and the *BUS* in *Balbutio* and *Balbus*. I see in my Greek Vocabulary an adjacent term to these Greek words, as *BATRACHOS*, (*Βατραχος*, *Rana*), which is supposed likewise to be derived from the *Noise*.—*BAUZO*, *BAZO*, *BAUKaleo*, *BA-BAX*, *Bu-BAZO*, *Ba-BAKtes*, *PHASKO*, *Bem-BEX*, *Bom-BUX*, *BEX*, *BUAS*, which is the succeeding word in my Greek Dictionary to *Bu*, *The cry of Infants*, (*Βαυζω*, *Latro*, *Baubor*, *Βαζω*, *Loquor*, *dico*, *Βαυκαλεω*, *Sopio*

cantu, nutricum more, à *Baußaw*, *Bαβαξ*, Garrulus, *Bαβαζω*, idem quod *Βαμβαινω*, Balbutio, *Βαβακτης*, Loquax, *Φασκω*, Dico, a *Φaw*, *Βεμβηξ*, Turbo, *Βομβυξ*, *Bombyx*, *Βηξ*, *Βηχος*, Tussis, *Bvas*, Bubo, avis nocturna, *Bv*, Vox infantis *Vagientis*.) The term *Bubo* will remind us of the verb in the line “Inque paludiferis *BUTIO*, *Bubit* aquis.—*BEZO*, *ΒΕΚΑ*, The cry of Sheep, which is supposed to belong to the Imitative *Ba*, to which is referred the Latin *Balo*, &c. (*Βηζω*, Clamo *Βη* ut oves, clamo. *Βηκα*, Oves,) which will remind us of *Boe*, *Boao*, *BOESO*, *BOSTREO*, (*Βοη*, Clamor, *Boaw*, *Βοησω*, Clamo, *Βοστρεω*, Clamo, *Voco*.)—*VAGIO*, (Lat.) which directly connects itself with *VAGOR*, which I have proved to belong to *WAG*, *BOG*, &c.—*BAY* as a Dog, *BOUGH*, *WOUGH*, *BAUGH*, *BAWSE*, Exclamare, (Eng.) The Etymologists have referred *BAY*, to *Abbayer*, *Abbaiare*, (Fr. Ital.) the Latin *Baubo*, and the Greek *Bauzo*, (*Bauζω*,) and they have likewise observed, that the phrase “To keep “at *BAY*,” belongs to this idea of *Barking*. The term *BEAGLES*, for Hounds, may be derived from the *Noise*. In Wachter’s German Glossary we have *·WASCHEN*, Garrire, which is in the same column with *WASCHEN*, Lavare, *WASE*, Cœnum, where we are brought to the idea of *PUDGE*, or *PASH* matter, according to my hypothesis. Our Etymologist refers this term for *Chattering* to the Greek words *Faskein* and *Baskein*, (*Φασκειν*, *Βασκειν*,) and reminds us of the German *FATZEN*, *Nugari*, which form brings us to the *FUT* in *efFUTIO*.

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Ægyptian terms signifying to *BEAT*, *Strike*, *Cut*, *Knock*, *Bruise*, &c.

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In the Ægyptian Language, there are various words signifying ‘To *BEAT*, *Strike*, *Cut*, *Knock*, *Bruise*’, &c. which ideas might be expressed by the Latin *Cædo*, a term comprehending various turns of meaning, in actions of violence. Among these words we may class the following, *BESH-BOSH*, which in Woide’s Ægyptian Lexicon is explained by “*Virgis Cædere*,” where we see the term doubled, quasi *BEAT-BEAT*, in order to express more strongly the idea, an artifice common to various Languages, but particularly apparent in the Ægyptian.

The preceding term to this in Woide's Dictionary is BESH, Nudus, which appears under the forms BISH, BASH, BOSH, Exuere. An adjacent word to BESH, Nudus, is BEDJI, Locusta, The great Stripper, or *Barer* of Verdure, and the next term to BASH, Exuere, is BASHOR, Αλωπηξ, Vulpes, to which certainly belongs the Greek BASSARA, (Βασσαρα, Genus calceamenti, Baccha, Meretrix, *Vulpes*,) signifying a *Fox*. But the question is to decide, from what idea the Ægyptian word for a *Fox* is derived; and on this I must observe, that a comparison of the Ægyptian words, which appear to be connected with this term for a *Fox*, and the senses of the Greek word, will serve to illustrate each other. In the same column of Woide's Dictionary I see BAKSHAR, Coriarius, which if we conceive to mean the person, who *Strips* off the Skin, and if we suppose, that the sense of the *Fox* is derived from the idea of the Skin so *Stript* off, the *Exuvie*, all will be intelligible: The *Fox* may denote the *Stripper*, or *Plunderer*, and such is the idea of the English Fox, the VEXER, Plaguer, Depredator. Many suppose, that the name of the *Bacchant*, BASSARA, and the title of Bacchus himself BASSAREUS, are taken from the *Fox* Skins, which were worn in celebrating his rites, and hence we see, why the sense of a Shoe is annexed to the Greek word as being made of *Skin*, or Leather, and how it coincides with the Ægyptian term for a person, dealing in Leather. The sense of *Meretrix* seems to belong to that of the Disorderly, Loose, Bold *Bacchant*. This is the idea adopted by Schneider, who explains it by "Ein Freches Weibsbild," and who supposes that this word is of Thracian origin, and that it denoted the dress of the Thracian Bacchants, made of *Fox* Skins. Martinius records under the word BASSARA, (Βασσαρα,) the Hebrew term for Flesh BSR בשר, which plainly belongs to the idea of PASH Matter, To PASH about, off, &c. whatever may be the precise notion, from which that of *Flesh* is taken. Mr. Parkhurst explains the general idea of the word to be that of *Spreading out*, *Abroad*, and as a substantive it denotes what is *Soft* and *Pliable*. The Hebrew term seems to be taken from the idea of *Soft* Matter. Martinius supposes, that the Greek word in the sense of a *Fox* may belong to this Hebrew term, as denoting a Carnivorous animal, or to the Hebrew

בצר BZR, Vindemiare, as the Injurer of Grapes. The Hebrew term, relating to the Vintage, seems to be derived from the action of PASHing, or Pressing, and Mr. Parkhurst refers to it the name BASSARCEUS, as a title of Bacchus. I see too in the Ægyptian Language the terms BASHOUR, Serra, BAC, Πριεν, vel πριζειν, Dissecare, where we have still the sense annexed to Cædo;—BASNIT, or BESNIT, Ærarius, the BEATER, or KNOCKER;—BASHOUS, Πηγανον, Ruta, which is probably derived from its Pungent quality, where let us mark PEGANON, (Πηγανον,) from PEGnumi, (Πηγνυμι, Figo,) To Stick, PUSH, &c.—BAHCI, VACCA;—BACOUR, Stibium, produced on a former occasion;—BAGJINI, Vitrum; BOT, Far, in which three latter words we see the idea of Matter of a PUDGE, or Dirt kind, though of a different form. The sense of the Ægyptian BACOUR will be manifest in the parallel terms, Latin and Greek BACCAR, BAKKARIS, (Βακκαρις, Unguentum,) the Smear. In the same column with BOT, I see BOTO, Bellum, where we have the sense of BEAT, FIGHT, &c. In the preceding page I see BIG, Tessera, BIGI, Naufragium, what is in a Broken, BATTER'd state, in PIECES, Lumps, &c. BOKI, Prægnans, the Lumpish form, Rising, or Swelling up, to which idea belong two terms in the same column BESH, Ficus Immaturæ, and BIT, Ramus palmæ;—BAT, BOUT, Abominandum Bok, Servus, BOKI, Ancilla, what is BASE, or Vile, and BOCER, Remi navis, the PASHERS about. I cannot help noting the next term to BOCER, which appears under the Element BR, and which will unequivocally shew us, how the Ægyptian Language is altogether connected with the forms of Speech most familiar to our knowledge. This term is BOR-BER, which under another form is BER-BOR, Excutere, Ejicere, Projicere, the next word to which is BER-BER, Calidus. These terms of Commotion afford precisely the same compound as the Latin VER-BERO, which is FERIO-FERIO, all belonging to BOR-BOROS, (Βορβορος, Cœnum, Limus.) I see moreover under our Element BC, &c. in Ægyptian, BET, Costa, latus, which probably belongs to BED, the Surrounding Hollow;—BECHE, Μισθος, Merces, which perhaps is another form of the Greek MISTHOS, and BAKI, Urbs, which belongs to VICUS, and a race of words, which I shall explain on a future occasion.—The Ægyptian Basnit, Ærarius, is

probably derived from the idea of *BEATING*, or Reducing into form, to pieces, &c. in the various operations of the Artist upon Metals, by *Moulding*, *Melting*, &c. Under the sense of *Melting*, we have the more original idea of the Element, as it relates to a *Soft* state of things. To this Ægyptian term we should probably refer the Greek *BASANOS*, *BASANIZO*, (*Βασανος*, Lapis, quo probatur aurum, Lapis Lydius, Exploratio, &c. Tormenta, &c. *Βασανίζω*, Exploro, probō, Torqueo, Affligo, &c.) which latter word perhaps ought to be explained by *Contundo*, *Cædo*, &c. quasi *Excudendo*, *Tundendo*, *Fingendo*, *Probando*, &c. *Metalla*; Exinde Probo, Examino:—Contundo, Cædo, Affligo, Torqueo, &c. as likewise the Hebrew בָּחַן *BCĥN*, which Mr. Parkhurst explains by “*Try, Prove, Examine, as Metals.*” In another sense Mr. Parkhurst explains this Hebrew term by “*A Place, or building for examining, or spying, a Watch Tower,*” to which he refers the English terms *BEACON* and *BECKON*. This relation I do not acknowledge, however striking their resemblance may appear. The Mythologists might enquire, whether these *Fire-Towers*, about which we have heard so much, were not often *Smelting Houses*. The English word *BECKON* surely belongs to *BECK*, The *Nod*, *Sign*, or *Mark* with the *BEAK*, and though the parallel term to *BEACON* in Saxon does not afford any strong evidence of its origin, yet the Dutch parallel terms *BAAK*, “*A Beacon, a Sea-Mark.* *Een Vuur BAAK, Vuur Tooren, A Fire BEACON, Fire-Tower* must be noted.

Terms in Hebrew signifying ‘*To PASH, or Dash about, to pieces, &c.*

‘*To Separate, Divide, Dissipate, Disperse, Break, or Knock to pieces,*’ &c. &c.

I shall now produce the Hebrew words, which signify ‘*To PASH, or Dash about to pieces, &c. To Separate, Divide, Dissipate, Disperse, To Break, or Knock to pieces,*’ &c. &c. This sense is particularly visible in the Hebrew and its kindred Dialects. Among these Terms we must class the following, בָּרַךְ *BD*, “*Separate, alone.* It occurs not as a verb

“in Hebrew,” says Mr. Parkhurst, “but in Arabic signifies *To Separate, Disjoin*,” Hence, says our author, “The Arabs, roving in the *Deserts* of Asia and Africa, had their appellation, *BEDani*, or, as the Europeans call them *BEDouins*, or *BEDoweens*.” Mr. Parkhurst justly compares this word with *VIDuus*, *WIDow*, to which we must add *VOID*, *VACuus*, &c. discussed on a former occasion. Adjacent to this Hebrew word I see בנ BG, *Meat, Food*, which I have before produced, and which Mr. Parkhurst has compared with the Greek *BAGos*, (*Bayos*), denoting “A *Piece*, or fragment of bread, or *Paste*,” where in *PIECE* and *PASTE* we see kindred words, and which he conceives to signify in its original idea, ‘To Spoil, Pluck, *Break off*,’ &c. I see likewise as an adjacent term באש “To *Stink* as carrion, or dead animals in a state of *Putrefaction*, or the like,” where in *Putrid* we find a kindred word, bearing the original idea.—בדא BDA, “To feign, or devise of himself alone,” where by the term *Alone* Mr. Parkhurst seems to refer it to the idea of *Separation*. If that be not the idea, perhaps the explanatory terms *FEIGN*, and *deVISE*, as derived from the Plastic materials of *Mud*, which have been unfolded on a former occasion, exhibit the original notion.—בדל BDL, “To *Divide, Separate, Distinguish*,” the succeeding words to which are בדק BDK, which, says Mr. Parkhurst, occurs not as a verb in Hebrew, but as a Noun is “constantly used for a *Breach, Rupture, Fissure, Chink*.”—בדר BDR, “To *Scatter, Disperse*.”—בוז BZ, BZA, To Spoil, Strip, בזר BZR, To *Dispense, Dissipate*, בזק BZK, “Occurs not, as a verb in Hebrew,” says Mr. Parkhurst, “but in Syriac signifies To *Strow, Disperse, Break to pieces*. As a N, “in Heb. בזק,” BZK, “A flash of *Lightning*,” adjacent to which word we have בהק BHK, which “occurs not as a V in Hebrew,” says our author, but in Chaldee and Syriac signifies “To *Shine*,” the true idea of which is unequivocally manifest in another sense of the word, which is that of “a kind of *Leprosy, or Leprous Spot* on the skin;” where we see *Foul Spots*, as of *Dirt, Scattered, or Sprinkled* over the surface of the Body. I find adjacent to this term בהס BHS, “Red marble, Porphyry, or some kind of beautiful stone,” which means what is *Spotted, or Sprinkled* over. I find near these words the term בכה

BKH, "To Ooze, to Ooze out as a liquor," where we see the original idea of PUDGE, or PASH Matter, capable of being PASH'D, or *Sprinkled* about, from which idea, as I conceive, these terms signifying To PASH *about* are derived.—בס BS, To trample upon, tread under feet.—בסר BSR, "To reject, cast off," and in Chaldee and Syriac, To Despise, contemn, which is the sense of בזה BZH, "To Despise, contemn, slight." בצע BZG, "To Break, or cut off; the preceding term to which in Mr. Parkhurst's Lexicon are בצל BZL and בז BZ. The former term BZL occurs not as a verb in Hebrew, but in Arabic signifies "To Peel off the bark of a tree, or coats of an onion," though in Hebrew it denotes the *Onion* itself, "from its several coats, or integuments," where the original idea of the word is that of *Breaking*, or Cutting off, &c. The term בז BZ denotes "Soft Mud, or Mire," where we are at once brought to the original idea.—The adjacent terms to these are בקע BKG, "To Separate contiguous, or adjoining parts, to Cleave, Split, Burst, or the like." In one sense as a noun בקעה BKGH denotes "A Valley, or rather a Comb, or gill, a Break," between mountains, where we come to the original idea of the Low, Hollow Spot, בק "To Empty, Empty out.—A Bottle," to which Mr. Parkhurst has justly referred BACK, or BUCK, A large Vessel, BUCKET, VACO, VACUUS, &c. BUCCA, BOUCHE, where we have the same fundamental idea;—בצר BZR, "To restrain, shut up," i. e. To PUDGE up, to which sense of being shut up, Mr. Parkhurst refers the Eastern term BAZAR, The Covered Market place,—"somewhat like our Exeter Change in London, but frequently "much more extensive;"—בצע To be made Soft by moistening." Let us mark the explanatory term Cleave, which relates, we know, to Sticky Matter, and denotes Sticking together, yet contains the idea likewise of Separating, Dividing. The next word to the term, signifying To Cleave is בקר "To look, search, examine," which belongs to the idea of Cleaving, just as the Latin word Rimari, To Search, belongs to Rima, The Chink, or Cleft.—בשם BSSH, "To Tread, Trample," the next word to which is בשר BSR, To Spread.—בטל BTL occurs not as a verb in Hebrew, but in Arabic signifies "To separate, sever."—בטר BTR, "To divide asunder," the next word to which is ברלח BDLCh, which

Mr. Parkhurst derives from בָּרַל BDL, *To Divide*, and לָח LCh *Smooth*, from its *Smooth* “*Coats Spread* with perfect regularity one over the “other.” These Hebrew Terms have their parallel words in the kindred Dialects, *Arabic*, *Syriac*, &c. some of which have already been produced on former occasions; from whence we shall learn, how widely this train of ideas is diffused in the Mechanism of Languages.

I shall now examine the Hebrew words under the form פָּנ PG, &c. and shall not only note those, which belong to *Separation*, *Dispersion*, &c. but those likewise, which contain other senses of our Elementary Character פָּנ PG signifies “*To Fail, Faint*,” and a FIG, to which Mr. Parkhurst refers FAG end: פָּנַר “*To Faint, lose one’s strength and activity*, and *A Dead inactive Carcase*,” פָּר PD in *Syriac* means *To Fail*, in *Arabic* *To Die*, *To Destroy*, and in *Hebrew* *Destruction*:—פָּדַר PDR means in *Hebrew* FAT, but in *Arabic* it denotes “*To Fail*, “or *Faint through languor*. This idea of *Faintness*, &c. is derived from the *Matter of Dirt* in a *Soft, Loose* state, and hence it is applied to FAT, and a FIG, *The Soft Swelling Substances*.—פָּנַל PGL means “*To Pollute, Defile*,” where we come to the original idea:—פָּנַע PGO and פָּנַשׁ PGS signify ‘*To meet with*.’ The former word refers to an action of *Violence*, and means *To rush upon*, and Mr. Parkhurst asks, whether the English FIGHT be not derived from it:—פָּדַה PDH signifies “*To Separate, Sever*,” and then *To Rescue*, or *Redeem from evil*;—*To Redeem*, *To Deliver* from *Death*, and the term פָּדַע PDO has the sense of *Delivering*. As a noun PDN with *Aram*, as PADAN-*Aram*, refers to *Mesopotamia*, where PADAN is the Greek PEDON, (Πεδον,) and the German and English BODEN and BOTTOM, *The Low Spot*.—פָּז PZ relates to “*Solidity, Compactness, strength*,” and it means *Gold* from its *Solidity*, where let us note comPACTness, a kindred word, in both which terms we see *Matter* in its PUDGE state, as relating to a consistent Mass. The next words to this are פָּזַר PZR, *To Disperse, Dissipate, Scatter*, to which Mr. Parkhurst improperly refers *Spargo*, &c.—פָּח PCh, *To expand, Spread out, dilate*:—פָּחַד PChD, *To be Agitated, Pant, Pal-pitate*:—פָּחוּ PChZ, *To overflow*, as *Water* doth its banks; which Mr. Parkhurst refers to *Fusum*, where we have the original idea of PASH,

Watery Matter. נֶפֶחַ PC $\hbar$ M, where Mr. Parkhurst refers us to נֶפֶחַ NPC $\hbar$ in its sixth sense, which is that of *Living Coals*. In its fifth sense, under the form פִּיחַ PIC $\hbar$, it denotes *Ashes*:—פֶּחֶר PChR, A POTTER, פָּחַת PC $\hbar$ T means To Dig, and in Arabic “To Cut up,—A Pit,” to which our Author justly refers PIT, PUTEUS, PUIT. In these words we are brought to the original idea of *Dirt*, or PUDDGE Matter.—פֶּטֶר PTD means the Precious Stone called the *Topaz*, τοπαζιον. Perhaps the PAZ in toPAZ belongs to the Hebrew term, which brings us to the *Ground*, from which, as we should imagine, the name of a *Stone* would be derived.—פֶּטֶר PTR means To open, “To let loose by opening,” where we see the idea of *Dirt* in a *Loose* state, and to this same idea we must refer the Latin PATEO:—פֶּטֶשׁ PTS, To Strike, Smite, Pound, the true idea of which appears in its adjacent term פָּךְ PK, To Dissolve, Disjoin, Set Loose, Pulverize, or the like, which sense occurs in the Syriac and Arabic.—“To run out, or be Diffused, as Waters,” where we have the idea both of PUDDGE and PASH Matter. This word expresses likewise the *Mineral substance*, or *Dirt substance*, if I may so say, which is so much used in the East, as a Pigment for the Eyes, called *Stibium*. Mr. Parkhurst has referred to this word in this sense the Greek ΦΥΚΟΣ, (Φυκος,) and FUCUS, which mean the vile *Daub*.—פָּס PS, To Diminish, To be Diminished, A Small parcel, or Particle, Chald. “A Piece, a part,” where in PIECE we have a kindred word: Mr. Parkhurst refers to it PIECE, Πασσειν and PATCH.—פָּסַג PSG, To Divide, Dissect.—פָּסַח PSCh, “To Pass, or Leap over by intervals.—The Passover,” to which Mr. Parkhurst justly refers PASS, Passus, Passer, (Lat. Fr.) Pace, Pas, (Eng. Fr.)—פָּסַל PSI, “To Hew, chip out with a tool.”—There are four terms in Hebrew under the form פָּע PG, or PO, in which we might enquire whether the $\mathfrak{p}$, the Gnain, should be considered as the Consonant G, or a vowel, פָּעָה PGH, “To swell with blowing, or Puffing, a Viper.” We might here ask, if the Labial F in *Puff* has not been lost in the form POH. The term פָּעַל POL means To Work, operate, &c. This belongs to Πολεω, Plough, Ply, and פָּעַמ PGM, To Smite, Agitate, &c. “by turns, strike, or smite alternately, or repeatedly.—An Anvil, “The Foot.”—פָּעַר PGR, or POR, “To gape, open wide, as the mouth.—

“*Baal-Peor.*” We might enquire, whether it should be *Baal Peor*, or *Baal PEGOR*.—בצה PZH, “*To Let Loose, or open as the mouth, or Lips,*” where we unequivocally see the form PZ.—בצת PZT, “*To Break with a Noise, to Crash, as the bones.*”—בצל PZL, “*To take off the Bark, to decorticate, pill, or peel.*”—בצם PZM, “*To Break, or Burst open.*”—בצע PZG, “*To wound, hurt.*”—בצר PZR, “*To press hard, urge with vehemence,*” where we have the sense of PUSH, &c.—פק PK, “*To Totter, Stagger, stumble,*” where we have the sense of BOG, BOGGLE.—פקד PKD, “*To take notice, or care of, either by one’s self, or by another appointed to do so, To Visit, Review, Oversee.*” This word seems to have signified, in its original idea, To POKE, PUSH, &c. To POKE after any thing, as we express it, in order to try, or examine it. It is used sometimes in a sense of violence, for To HURT, or Punish. In one sense it means “*To commit to, Deposit, or Lay up in a place,*” where it appears simply to mean To PUT, To POSITE, or dePOSITE, PONO, POSUI, POSITUM.—פקד PKD, To OPEN, which we might express by, To PUSH open.—פקע PKG, signifies in Chaldee, “*To Rive, Cleave, Burst, Break.*” In Hebrew it means the *Coloquintidas*, whose fruit, when ripe, *Bursts and throws it’s liquor and seeds to a great distance.*”—פשה PSH, “*To Spread, be diffused,*” to which Mr. Parkhurst refers PUSH and FUSUM.—פשה PSCh, *To tear in pieces.*—פשט PST, “*To Divest, strip off,—To strip off the Skin, to flay,*” where we have the sense בצל of PZL.—פשע PSG, “*To PASS, go forward, march,*” &c. where Mr. Parkhurst justly records PASS, PACE, &c. and reminds us of פסה PSCh, *To PASS over.*—פשק, “*To Distend, open.*”—פשר PSR, means in Chaldee, “*To Expound, Explain, Interpret,*” and in Hebrew, *An Exposition.* פשת, PST, occurs not as a verb in Hebrew, but as a substantive it means *Flax, Linen*, which Mr. Parkhurst is inclined to refer to פשת PST with a *Teth* instead of a *Tau* for the final Consonant, signifying *To Strip*: פת PT, “*To Part, Dispart, Divide.*”—פתא PTA means “*Sudden, Hasty.*—The Hasty, Precipitate, *Pass on (and) are punished,*” from which passage produced by Mr. Parkhurst we should imagine, that the sense of *Precipitate* belongs to the idea of *PASSING* on, which exists in פשע PSG, &c.—פתח PICh, “*To draw aside, withdraw, To entice, or seduce to evil,*” the original

idea of which seems to be that of *Separating*, or *Taking away*. Mr. Parkhurst refers to this word Απαταω, &c. פתח PTCh, “To Open, “or Loose, what was shut, or bound. It is applied to *Opening* the Ground by *Ploughing*, and to this word Mr. Parkhurst refers Πεταω, (Πεταω,) PATEO, PATH, and with a *quære* FATEOR, *Confiteor*. This may be the origin of FATEOR, and if so, the PAT and FAT in PATEO and FATEOR must be referred to the same source,—פתל PTL signifies “To Twist, “wreath, intwist, intwine,” the next word to which is פתן PTN, “To Stir, move, disturb, make a commotion,” in Arabic, but in Hebrew it means a *Serpent*, and a *Threshold*. The idea of what is *Twisted* is generally derived from that of *Matter* in a state of *Commotion*. The *Serpent* may perhaps be derived from the idea of being, or *Crawling* on the *Ground*, and not from the sense of what is *Tortuous*, as in the Arabic term. The sense of the *Threshold* in the PTN at once brings us to PEDON, (Πεδον,) BODEN, or *Bottom*.—פתע PTG, ‘To Break in pieces; A Small Portion, or division of Time. The idea of what is *Small* brings us to PETTY, PET, (Eng.) PETIT, (Fr.) &c. &c.—פתר PTR, “To expound, “explain, interpret, as Dreams,” &c. To this Mr. Parkhurst refers PATRÆ, and PATARA, spots, where oracles were established, and PATERÆ, the Priests of Apollo, among the Gauls.

SECT. V.

V, W. } C, D, &c.

[^]C, [^]D, &c.

$\overline{\text{GU}}, \overline{\text{QU}}, \&c. \}$ C, D, &c.
 $qW, qU, \&c. \}$

TERMS, relating to BOG, PUDGE, PASH, or PUDDLE matter, in its most *Washy* and *Watery* State; *Water*, &c. as BAISTER, BAITER, BEDU, BODA, VODA, OUDE, &c. (Celt. Phryg. Slavon.) &c. WASH, WASHES, WHET, WATER, (Eng.) WASSER, (Teut.) &c. UDOR, (Υδωρ,) &c. WOGÉ, VAGUE, &c. (Germ Fr.)—Aqua, (Lat.) ASC, ESC, UISGE, &c. &c. (Celt.) QWAG, QWASH, &c. or qWAG, qWASH, &c. &c.

In this FIFTH SECTION I shall particularly consider the Race of words, which appear in various Languages under the form V, W, } C, D, G, &c. In the discussion of these words I shall appear to depart from the direct course of enquiry, which I had purposed to follow in the general arrangement of the present Volume. We shall find, that the form V, W, } C, D, G, &c. furnishes that state of our Elementary Character B, F, P, } C, D, G, &c. in which we readily pass into other forms, where the Labials B, F, P, &c. are no longer found. These new forms, which I shall find it necessary more particularly to consider in this Section, are [^]C, [^]D, where a vowel-breathing only appears before the order [^]C, [^]D, &c. or G, GW, QU, } C, D, G, &c. where the Labials have passed into an order of Consonants called Gutturals, which are often connected with the Labials. This process will be fully understood and acknowledged. We have already seen, that the terms BOG, PUDGE, PASH, PIT, &c. &c. belong to a Race of words denoting the *Watery Spot*, or *Water* as BODA, (Russ.) BEDU, (Βεδυ, υδωρ, Φρυγες,) WASH, WOG, (Germ.) WATER, UDOR, (Υδωρ,) &c. &c. and from such terms as *w*-OGE, *w*-ASH, &c. we pass to the Latin *Aqua*, and the Celtic words for *Water*, as ISC, USC, OX, &c. &c. under the form [^]C, &c. which is to be found, containing this idea, through the whole compass of Language. We see too how WAG, WAGGLE, VAGOR, &c. belong to BOG, BOGGLE.—We shall understand likewise, how *w*-AG, &c. may be connected with the terms of Commotion under the form [^]C, [^]G, &c. as AGO, (Lat. and Gr. Αγω,) AGITO, &c. and how such terms as *w*-EAK, *w*-AX, &c. relating to Soft, yielding, Plastic matter may belong to EIKO, (Εικω, Cedo, Similis sum,) &c. as the Etymologists understand. In considering the words, under these forms VC, WC, &c. it will be found, that they are perpetually connected with terms, under the form G, } C, D, &c. or as it appears in Welsh $\overline{GU}$, } C, D, &c. and it will be necessary for me to produce some of these terms, when they are immediately connected with other words, which form the subject of my discussion. We shall not wonder at this connection of the forms GC, $\overline{GWC}$, &c. VC, WC, when we consider a property in Letters, which all Grammarians understand and acknowledge. It is allowed, that a

mixed enunciation of sound is to be found in the Human voice, which consists of the Guttural and the Labial sounds united, and which in Latin is represented by Q with the Labial letter U, united to it, and on some occasions and in other Languages by GW, &c. &c. As the sound of G predominates, we pass into a Race of words, in which G and its cognate Letters appear, as the first Radical Consonant of the word, and when the sound of G becomes weak, we pass into the form VC and WC. The form VC, WC passes into that of BC, PC, &c. as the Labial sound is stronger, and as this sound is weaker, the form vC, wC passes into [^]C, &c. The Latin terms *Qui*, *Quæ*, *Quod*, *Qualis*, &c. appear in other Languages, represented by *Who*, *Which*, *What*, &c. or as Skinner observes under *Which*, “Antiquis *Whilk*, ab A. S. *Hvile*, “Dan. *Hvilek*, Teut. *Welch*, *Welche*, Belg. *Welch*, *Welcke*, Fr. Th. “*Puelic*, *Quis*, *Quæ*, *Qualis*, q. d. *Qualicus*,” and in Lye’s Junius we have the parallel Gothic term *Cwileiks*, and the Swedish *Hwilken*. In Scotch *Which* is expressed by *Qwhilk* and *Who* by *Qwha*. We here see how the same original sound has been represented, under various modes of enunciating it, by QU, QUH, CW, HW, HV, W, WH, VU, &c. What is *Guerre* in French becomes *War* in English, and *Gulielmus*, *Guillaume* becomes *William* in English, as my name *Gualterus* becomes *Walter*, &c. &c. In Welsh the terms under the form $\overline{GW}$, } C, G, &c. perpetually appear under the forms WC, WG, &c. as *Gwez*, *Wex*, *Gweg*, *Weg*, *Gweisgi*, *Weisgi*, &c. &c. In Greek the Guttural Class G, &c. and the Labial Class B, &c. are alike adopted to represent the initial sound of terms, corresponding with the words, which are here described, as sometimes appearing under the forms $\overline{GW}$, } C; &c. for the same reason, as it happens in other Languages, namely, because the mingled sound sometimes assumes more strongly the Guttural sound, and sometimes the Labial. We may observe however, that in general the terms, which in many Languages appear under the form VC, WC, are found in Greek under the form [^]C, &c. beginning with a Vowel. The sound of V, or W is sometimes attempted to be expressed in Greek by the Vowels Ou, Ov, or H, and among the Grammarians by the mark of an aspirate. The Greek H, we know, was first intended as an aspirate,

and in our Alphabet we still adopt it for that purpose.—All this takes place, under the present representation of the Greek Language; as the Critics and Grammarians understand, who are aware likewise, that in some Dialects, as in the Æolic, a peculiar letter existed for the purpose of expressing this sound, which has been called a Digamma, or a double Gamma, corresponding with the figure of our printed F. The figure Γ was itself, as we are told, adopted sometimes for that purpose, where we have the Guttural representation, but the figure of the F has found a place in our Alphabet, to express a Labial sound. From this acknowledged connexion of Sounds in the Guttural and Labial Class it has happened, that in the arrangement of the English Alphabet, the B and C,—F and G, P and Q, and in that of the Greek Β, Γ,—Φ and Χ are placed adjacent to each other. The Critics have attempted, with more success than they usually attain in such matters, to discover the words, in which the Æolic Digamma existed; and their observations on this point assume an air of research, into the mysteries of Language, which on all other occasions appears to be alike remote from their powers and their purposes. Nothing however can be more superficial and scanty than the materials, which they have collected on this subject, and a few terms in Homer, which the necessity of some remedy to the versification of that poet generally forces upon their attention, compose the greater portion of their accumulated labours on a theme so abundant and important. It has been seen that *Esthes*, *Estia*, *Esperos*, *Eer*, *Ixos*, *Is*, *Oikos*, *Oinos*, &c. &c. (Εσθης, Εστια, Εσπερος, Ηρ, Ιξος, Ις, Οικος, Οινος, &c.) belongs to *Vestis*, *Vesta*, *Vespera*, *Ver*, *Viscus*, *Vis*, *Vicus*, *Vinum*, &c. &c. and moreover that *Birgilios* and *Ourgilios*, (Βιργιλιος, Ουργιλιος,) are forms of *Virgilius*, *Nerbioi* and *Neroui*, (Νερβιοι, Νερουοι,) of *Nervii*, &c. &c. The collection of words, which the whole compass of the Greek and Latin Languages has supplied to the Critics, from their views of the question, as under the influence of their Digamma is extremely scanty, and of but little importance in the developement of Human Speech. Some of these words have been occasionally compared with English terms, and resemblances have been discovered in the course of the discussion, which may be considered, however bounded

they are, as laudable and well directed efforts. The Etymologist Wachter however, in that part of his Glossary, in which he examines words beginning with V and W, has been peculiarly successful in discovering remote affinities, obscured by the changes, which I have above detailed. We may observe in general, that this illustrious enquirer, though unfurnished like his brethren with any principles of his art, has by the force of good feeling, and by the abundance of well arranged materials, exceeded all his fellow Labourers united, Critics and Etymologists, in the same pursuit.

TERMS, under the form V, W, } C, D, &c. or [^]C, [^]D, &c. relating to BOG, PUDGE, or PASH matter in its WATERY, OOZY state, or to WATER in general.

VODA, <i>b</i> -ODA, <i>b</i> -EDU, <i>b</i> -AITER, <i>b</i> -AISTER, &c. (Sclav. Phryg. Celt. &c.)	AQUA, (Lat.)
WHET, WASH, WASHES, (Eng.) with their parallels.	ASC, ESC, UISGE, &c. (Celt.)
WÆT, VOED, WÆSCAN, &c.	OCEAN- <i>os, us, Ocean, AIGEIN</i> , (Gr. Lat. Eng. Celt.) The Sea.
WATER, WASSER, UDOR, &c. (Eng. Sax. Dan. Germ. Gr.)	UGROS, UDOS, UDUS, &c. (Gr. Lat.)
WOGÉ, VAGUE, &c. (Germ. Fr.) Undæ.	OOZE, (Eng.)
	OSIERS, OISUS, &c. (Eng. Gr. &c.)

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The *First Article* will contain those words, under the form V, W, } C, D, &c. and that of [^]C, [^]D, &c. which relate to BOG, PUDGE, PASH, or PUDDLE Matter in its more WASHY, or WATERY state, or which relate to WATER in general, or to that, which is WHET, OOZY, *Moist, Liquid*, &c. Among these terms together with their kindred words, we must class the following *b*-OG, *p*-UDGE, *p*-ASH, *p*-UDDLE, *pf*-UTZE, (Germ.) which my Lexicographer explains by “A PUDDLE, Lake, “Slough, BOG, Plash, Quagmire, hollow PIT,” &c. &c. *b*-AISTER, *b*-AITER, *b*-EDU, *b*-ODA, VODA, (Celt. Phryg. Sclavon.) denoting *Aqua*; WHET, WASH, WATER (Eng.) with their various parallels produced by the Etymologists WAT, (Swed.) WÆT, WÆTA, (Sax.) VOED, VAAD, (Dan.) WÆTTE, (Belg.) Lacus, WÆSCAN, WACSan, &c. (Sax.) WASCHEN, (Teut. and Belg.) &c.—WASHES, (Eng.) Marshy Land:—WÆTER, (Sax.) WASSER, (Germ.) UDOR, (Υδωρ,) WATO, (Goth.) WATN, UATN, (Swed. Cim.) Vand, (Dan.) OUDE, (Ruthen.) VODA, (Sclavon.) WODA, (Pol.) &c. &c. The parallel terms to WAVE, produced by the Etymologists, are WÆG, WÆGE, (Sax.) WAEGHE, (Belg.) WOGÉ, or

WAGE, (Germ.) VAGUE, (Fr.) &c. which they justly connect with terms of unsteady motion, belonging to the English WAG, as WAGIAN, (Sax.) *Be-Wegen*, (Germ.) &c. &c. In the same page of Wachter, where WASCHEN and WASSER occur, we have WASE, Cœnum, Lutum, and WASEN, Cæspes, as in French we have VASE, Mud.—WAK, (Scotch,) “Moist, Watery,” where Dr. Jamieson has justly produced a great race of words, which appear in various Languages, as *Wack*, (Teut.) id. WACK, WEDER, Aer Humidus, A WAK Day, S. B.—VAUKVE, &c. VOCHT, WEICKEN, WAECKA, (Isl. Dutch, Germ. Swed. G. &c.) relating to *Moisture*, &c. WAGGLE, (Scotch,) A BOG.—WEET, (Lye in Jun.) Pluere, who justly refers us to WET. In the preceding column to WEET we have WEEP, where the form WP appears, which will be considered on another occasion.—WET-Mor, (Sax.) “Humidus Mons,”—WET-Moore, “Hodie WED-More.” Perhaps the name WHIT-More may be derived from this source.

Among the terms, denoting ‘What is of a *w*-ASH, *w*-ET nature, ‘*w*-ATER,’ &c. or ‘What belongs to that Element,’ which appear commonly under the form ^AC, ^AD, &c. are the following; Aqua, (Lat.) with its parallels, in modern Languages, *Acqua*, (Ital.) &c.—ASC, ESC, USC, UISGE, UISHG, OICHE, EASK, EASKONG, &c. &c. Celtic terms for *Water*; (See Lhuyd on the names of Rivers, annexed to Baxter’s Antiquities;—his Archæologia, and its Appendix sub voce *Aqua*, and Shaw’s Dictionary sub *Water*.)—OKEANOS, OGEN, (Ωκεανος, Ωγεν,) OCEANUS, (Gr. and Lat.) EIGION, (Ir. and Welsh.) The OCEAN;—UDOR, (Υδωρ,) before produced, UDUS, (Lat.) UDOS, (Υδος, Aqua,) UGROS, (Υγρος.) HYGER, or EAGER, (Eng.) The current of a stream; EGOR, (Sax.) ÆQUOR, (Lat.) The Sea.—ICHTHUS, (Ιχθυς,) IASG, (Ir.) *f*-ISH, *p*-ISCIS, *p*-OISSON, (Eng. Lat. Fr.)—ÆSTUS, (Lat.) YTH, (Sax.) Unda;—HYST, YST, (Sax.) “Æstus Maris.”—HYTH, (Sax.) Unda, Fluctus, and hence ‘Portus,’ the Station of Vessels, by the *Water* side; to which the term HITHE belongs, as in *Queen’s-HITHE*, *Lamb-HITHE*, or *Lamb-ETH*.—EDDY, IDY, (Eng. Scotch,) Vortex, &c.—*y*-EAST, “The *y*-EASTY Waves.” (Shak.)—OOZE, (Eng.)—OASES, The Inhabited, Fertile Spots of Ægypt, made so by the Ooze of the Nile. Perhaps *Oasis* is OOZE-OOZE, in

order to express the idea more strongly, and the great Ægyptian Goddess of the Fertility of the Earth, *Isis*, or *Is-Is* has probably the same origin. The name of the River *Is-Is*, &c. must be referred to the same idea. The artifice of doubling a simple term in order to add force by the composition is most familiar in the Ægyptian Language. Bochart imagines, that the term *Oasis* is of Arabic origin. Our great Bard has brought us to the true derivation of *Oasis* by applying the term *Ooze* to the Ground of Ægypt, fertilized by the Inundation of the *Nile*,

“ The higher Nilus swells,
 “ The more it promises: as it ebbs, the seedsman
 “ Upon the Slime and *Ooze* scatters his grain,
 “ And shortly comes to Harvest.”

Asis, or *As-Is* seems to be another form of *Is-Is*, and *Oas-Is*, (*Ασις*, *Cœnum*, *sordes*, *Limosus*.)—In the combination *Ασιω εν Λειμωνι*, we are brought to the *Oozy Meadow*. The terms *Leimon*, (*Λειμων*), *Limne*, (*Λιμνη*), belong to *Limus*, *sLime*, *Loom*, for the same reason. To these terms for *Dirt*, *Asis*, &c. we must refer *Ase* and *Ado*, (*Αση*, *Fastidium*, *Nausea*, *Sordes*, *Αδω*, *Satio*,) To be *Cloyed*, or *Clogged*, as with *Foul* matter. Under the same form we have *Ado*, (*Αδω*), *cano*, which brings us to *AEIDO*, (*Αειδω*), and *Udo*, (*Υδω*, *Celebro*, *Cano*), which latter term is next to *Udor*, (*Υδωρ*.) Hence we learn, that these terms for *Noise*, to which belong *HOOT*, *Hiss*, *WHIZ*, &c. are derived from the *Agitation* of *WASHY* Matter. In German *w-Aschen*, means at once *Lavare* and *Garrure*; and let us remember, that in order to express contempt of idle chatter we call it *WISHY-WASHY*, *Stuff*.—The term *UDDER* with its parallels *Uder*, *Enter*, *Uter*, *Outhar*, (*Sax. Belg. Germ. Lat. Gr. Ουθαρ*), belong to the form *Udor*, (*Υδωρ*), and so does *ODUROMAI*, (*Οδυρομαι*.) The term *Askos*, (*Ασκος*, *Uter*, *Pellis*), is only another form derived from the same sense, and in *Ascites*, (*Ασκιτης*, *Species Aquæ intercutis*, sive *Hydropis*), we are brought to the very idea. In *Asceo*, (*Ασκειω*, *Exerceo*), we have the sense of *Agitation* as derived from the idea of this species of Matter; the peculiar idea annexed to which I shall more particularly consider in a future page.—*WHEY*, *WHISKY*, mean nothing but *Liquids*, though applied to Liquids of such different kinds. In

USQUE-*Baugh*, or UISQUE-*Beatha* we have precisely the same compound as in AQUA-*Vitæ*. WHEY in Scotch appears under the form WHIG, “A thin and sour liquid of the lacteous kind,” says Dr. Jamieson; and from hence the Party term WHIG, as opposed to *Tory*, is supposed to be derived, expressing the poorer sort of Presbyterians in Scotland, who were obliged to drink this species of liquor. There are however other derivations, on which it is difficult to decide. The *Tory* is supposed to be derived from a term, denoting the Bold and outrageous Robber, or Plunderer, &c. The word WHIG, &c. means likewise in Scotch, “A small oblong roll, baked with butter and currants,” which denotes the *Soft* matter, *Rising*, or *Swelling up*. The English WIG is applied likewise to a composition of Bread, and my German Lexicographer explains WECKE, by “WIGS, round WIGS. Ein Butter WECKEN, Roll “Butters.” The WIG belonging to the Head, means the *Raised up*, *Soft* Covering. In the *Perruque*, or *Perri-WIG*, the PRQ, or PR means, I believe, the Enclosure, as in *Park*, &c.

In examining the term WET in Skinner, I cast my eyes on WHEAT, with its parallels *Hwæt*, (Sax.) *Weitz*, or *Weitzen*, (Germ.) &c. which has been referred to WHITE, *Albus*. The term WHITE with its kindred words *Hwit*, (Sax.) *Wit*, (Belg.) *Weiss*, (Germ.) &c. &c. is taken I imagine, from the colour of WATER, *Λευκον υδωρ*. Lye has justly observed, that the Welsh *Gwenith*, *Triticum*, belongs to *Gwyn*, *Albus*, for the same reason that WHEAT belongs to WHITE. I see in the same column with WHITE in Skinner’s Lexicon, terms belonging to it, as WHIT-*Low*, The WHITE Inflammation, or *Low*, which means *Flamma*, as Lye justly observes; and it is not derived, as Skinner supposes, from *Wite*, *Dolor*, and *Loup*, *Lupus*:—WHITTLE, A *White* garment:—WHIT-*Sunday*, which is probably to be referred to the WHITE garments, worn on that day by those, who were baptized; as it is commonly supposed. In the same page of Wachter, where WASCHEN, *Lavare*, occurs, we have WASCHEN, *Garrire*, which he compares with *Faskein*, and *Baskein*, (*Φασκειν*, *Βασκειν*, *Dicere*,) where we see, how the idea of Noise is connected with the *Agitation* of PASHY, *WASHY* Matter, according to my hypothesis. Wachter justly compares WASE, *w-Ase*,

Cœnum, with the Greek *Asis*, and under WASEN, Cæspes, he properly produces the French GAZON, and he might likewise have seen, that the CÆS in *Cæspes*, and the GAZ, in the Latin and French words, belong to each other. Let us note the PES, which is probably a distinct part, with the same meaning, under the Radical form PS. In German WEIDE means Pascuum, which is only another form of WASE, Cœnum, Locus Cœnosus, et *Humidus*. The verb WEIDEN means at once *Pascere*, and *Venari*. I suppose, that PASCO and FEED belong to the PUDGY Spot, and that the sense of *Venari* is derived from the idea of *Agitation*, or *Pushing* into, about, &c. the same PUDGE matter. The German WEIDE likewise means *Salix*, what grows in the WET Spot, which brings us to our words WITHY and WICKER, with their parallels *Vidda*, *Vigre*, *Widia*, *Widdy*, (Dan. Swed. Scotch.) Hence we pass to the term *Oziers*, which directly brings us to the OOZY ground; though I do not perceive, that this connection is understood by the Etymologists, who refer us only to the parallel terms in other Languages, as *Osier*, *Ozier*, (Fr.) *Oisua*, *Oisus*, (*Οισυα*, *Οισυς* *Salix*.) To these words belong *Orson*, (*Ορισον*, *Funis Nauticus*,) derived from the Flexible Willow, *Itea*, (*Ιtea*, *Salix*,) *Itus*, (*Ιτυς*, *Circumferentia et curvatura rotæ*, &c.) from the same property of *Flexibility*. In German WEID is “*Vinculum et Intestinum*.” The sense of *Intestinum* will bring us to a kindred term, the Latin *Viscus*, *eris*, which directly connects itself with *Viscus*, *i*, *Glutinous*, or *Sticky* matter. We should imagine, on considering these terms for a *Tye*, *Rope*, *Bond*, &c. WEID, &c. as connected with the *Willow*, that this idea is taken from the *Flexible* nature of that object. Yet we must remember, that the idea of *Flexibility*, of *Winding* about, or *Attachment* of one thing to another, may be taken from the general sense of *Viscous*, or *Glutinous* matter; as *Lentus*, we know, means at once *Pliable*, *Flexible*, &c. and *Clammy*, or *Tough*, as we express it. When the same idea may be derived from different sources, we are sometimes unable to decide on the peculiar turn of meaning, to which a word should be referred. The WICKET Gate has nothing to do with the substance of WICKER, but it is acknowledged to belong to *Guichet*, where we have the form GC, and this *Guichet* has been referred to

350 B, F, P, V, W. } C, D, G, J, K, Q, S, T, X, Z. } *l, m, n, r.*

Huis, Uscietto, USCIRE, &c. &c. which will be examined in a future page.

BC, BG, &c. V, W, } C, G, &c. ^AC, ^AG, &c.

TERMS denoting *Unsteady, Desultory, Excited, Quick, Violent* motions and actions,—*Agitation, Commotion, &c.* which connect themselves with BOG, BOGGLE, &c. WOG, WAGE, VAGUE, &c. &c. terms for WASHY matter.

WAGGLE, (Scotch,) A *Bog*, Marsh.

WAG, WAGGLE, WADDLE, *be-Wegen*,

WACHEL*n*, &c. (Eng. Germ. &c.)

VACILLO, VACILLATE, &c. (Lat. Eng.)

VAGUS, VAGUE, VOGUE, &c. (Lat. Eng. &c.)

WAKE, WATCH, WAIT, WACKEN. &c. (Eng. Germ. &c.)

BI-VOUAC, (Fr.) Quasi *Be-WATCH*.

VEGGHIA, VEGLIA, VIGILO, VIGILS, &c. (It. Lat. Eng.)

VIGOR, VIGEO, &c. (Lat.)

WIG, VIG, WAGE*our*, &c. (Germ. Sax. Eng. &c.) The *Active* warrior.

WAGE War, (Eng.)

WODE, WODEN, ODIN, &c. Furious, &c.

WEATHER, WHISK, WHISP, &c. &c. (Eng.)

WHET, WETZEN, &c. (Eng. Germ.) To Stir up, Sharpen up.

OXUNO, OXUS, ACER, ACUTUS, &c. (Gr. Lat.) To Stir up, Sharpen up, Sharp, &c.

WASTE, VASTO, VACUO, &c. &c. (Eng. Lat. &c.)

I shall examine in this article, a race of words, which express *Unsteady, Desultory, Excited, Quick, Violent* motions and actions, under the form BC, BG, &c. V, W, } C, G, &c. as WAG, WAGGLE, &c. and we shall readily acknowledge, that they would naturally connect themselves with such terms as BOG, BOGGLE, &c. and the terms for *Watery* matter, before produced, as WASH, &c. (Eng.) WOG, WAGE, VAGUE, (Germ. Fr.) &c. &c. Let us note the explanatory word *Quick*, which, we see, comes to the same idea of an *Unsteady Quaking* motion in the combination *Quick-Sand*, the *Qwag* Matter, and we now perceive, how for a similar reason *Quick, Quake* and *Qwag* belong to

each other. We cannot but perceive too, how *q*WAG, *q*UICK, *q*UAKE, may belong to BOG, BOGGLE, WAG and WAGGLE, and thus how the form QW-G, and WG, VG, &c. may pass into each other. Among the terms appearing under the forms BG, &c. VG, WG, denoting *Unsteady, Desultory, Quaking, Quick, Excited, Violent* motions, as connected with the idea here unfolded, we must class the following, BOG, BOGGLE, WAGGLE, (Scotch,) “A BOG, a Marsh, S. B. WUGGLE,” WAG, WAGGLE, WIGGLE, WADDLE, (Eng.) with the parallel terms to these words produced by the Etymologists, *Wueghen, Waeghelen*, (Belg.) *Be-Wegen, Wackelen*, (Germ.) VACILLO, (Lat.) VACILLATE, &c. (Eng.) VAGUS, VAGUE, VAGABOND, (Lat. Eng.) &c. from whence we have VOGUE, &c. the original idea of which words appears in *VAGUS Annis*.—WADELN *Wicelian*, (Sax.) &c. To WAG, the term of Motion, belong we know, the words relating to *Pleasantry*, as WAG, WAGGERY, WAGGISH, &c. From WADDLE we pass to WADE, (Eng.) VADO, VADUM, which brings us to the spot supposed in my hypothesis.—WIEGEN, (Germ.) “Movere, Vexare,” where let us note the kindred Latin term VEXARE.—WIEGE, (Germ.) Cunnæ, from the *Rocking*.—WIEGELN, (Germ.) MOVERE.—WATTLES of a Cock, which is acknowledged to belong to these terms of Motion.—FICKLE, (Eng.) which is justly referred to FICOL, Versipellis, Inconstans, and POIKIL-OS, (Ποικίλος, Varius, Dubius, Inconstans.)—WAKE, WATCH, (Eng.) with the various parallels, produced by the Etymologists, *Wacian, Weccan*, (Sax.) *Waacken, Wachten*, (Belg.) *Wecken, Wachten, Wache*, &c. (Germ.) *Vaagur*, (Dan.) &c. &c. WAIT, WAITS, (Eng.) To WATCH, Lyricines, noctu excubias agentes, where the Etymologists have produced terms, under the form GT, as *Guet, Gueter, Excubiæ, Excubare*, &c. &c. From this source is derived the name of the chief among my brethren in the art of Etymology, WACHTER, which means The WACHTER. The French Military term *Bivouac*, is acknowledged to be a Teutonic combination, quasi *Be-Wachen*, To *Be-WATCH*. The Etymologist just quoted has explained WACHTEN and WACHTER by *Vigilare* and *Vigil*; where let us mark the kindred Latin terms VIGIL and VIGILO, which some have justly seen to belong to VIGOR and VIGEO, the simple forms. It has been seen

likewise, that *Vigeo* is connected with *Vis*, which brings us to *Is*, (*Is*), where the Labial breathing is not represented. The terms *Vigeo* and *Vigor*, from whence the words in Modern Languages are derived *Vigor*, *Vigour*, (Eng. and Fr.) &c. are acknowledged to belong to the idea of *Excited Motion*. Martinius produces under *VIGILO*, the parallel Hungarian term *Vigyazok*. In French the sound of *G* is lost, as *Veiller*, but in the Italian *VEGGHIA*, *VEglia*, it is preserved. I find in Wachter, adjacent to *WACHEN*, the following words *Wachtel*, Coturnix, The Quail; *WACKEN*, Nutare, Titubare, *VACILLARE*, *WACKELN*, To *WAGGLE*, and *WACKER*, *Vigil*, *Vigilans*, which latter German word, in other senses, means “Aptus, idoneus,—Venustus, acceptus, pulcher.” These senses our Etymologist refers to different sources; though as we now see, they belong to the same species of excellence, that of *Lively Motion*. Hence have been derived the Italian *VAGO*, which at once means *Wandering*, and is applied likewise to a great variety of indescribable excellencies, as *VAGHEZZA*, *VEZZO*, &c. &c. I see adjacent to the Italian *VAGO* in the Dictionaries of that Language, *VAGELLARE*, To Wander, *VAGELLO*, A Brass Pot, where we are brought to *VASELLO*, and *VASE*, the *Vessel*, as likewise *VAJO*, *VAJEZZA*, *VAJOLATO*, relating to what is *Black*, and *VAGELLO*, Dyer’s Woad, *VAJUOLE*, The Small Pox, where we see the idea of the *Foul Die*, *Stain*, or *Mark*, as of *Dirt*. Let us note the explanatory term *Woad*, which Junius has referred to *Glas*, (Welsh,) *Wad*, (Sax.) *Guesde*, *Guedde*, (Fr.) *Guado*, *Gualdo*, (Ital. Span.) where if the *GL* represents the true form of these terms, as in *Glas*, *Glastum*, &c. the term *Woad* must be referred to a different order of words. Under the form *WAD* in Lye’s Junius we have *WADD*, the Scotch term for *WEDD*, *Pactum*, and *WAD*, *WADDING*, which refer to *PUDGE Matter* in its more consistent and *ComPACT* state, where let us note *comPACT* and *Pactum* kindred terms. Lye has moreover *WAD*, a Northamptonshire term for a *PATH*, or *Boundary* between two fields. Mr. Grose explains *WAD*, as a Cumberland term for *Black Lead*, and a *Neighbourhood*, in which latter sense it agrees with *Vicus*, and *Vicinus*. It is impossible surely for us to doubt the connection of these words *WAGGLE*, *WATCH*, &c. with *BOG* and *BOGGLE*. But to remove all

our doubts I shall observe, that in the same page of Dr. Jamieson's Dictionary, where WAIK, To WATCH, and WAIGLE, WEEGGLE, "To WADDLE, to WAGGLE" occur, I see likewise the terms before quoted WAGGLE, or WUGGLE, "A BOG, a Marsh," which Dr. Jamieson faintly observes to be "Allied *perhaps* to Teutonic WAGGEL-en, Agitare, motitare, "because Marshy ground shakes under one's tread." The same writer adds, as if afraid to tread on such dangerous ground, "It can have "no affinity, surely, to Isl. VEGA-fall, Sw. WAEG-fall, A Way destroyed "by the overflowing of Rivers, so as to be rendered unfit for travelling." If we say, that these words VEGA and WAEG, belong to WAY, we arrive at the same point; as the WAYS of earlier times were not Turnpike Roads, but WAEG-falls.

In the same page with WECKEN in Wachter's Dictionary I see WECKSEL, Permutatio, WEDELN, Ventum Excitare, WEDEN, WEIDEN, Runcare, which latter word brings us to the English verb To WEED, To Rout up, where we see the idea of *Commotion* under another action, I perceive likewise WECK, Panis oblongus, belonging to our word WIG, A Cake, which means the *Swelling*, *Soft Matter* of Bread. We have moreover WEG, Abeo, Motus *Apage*, *Via*, with the parallels in various Languages *Wag*, (Eng.) *Weg*, (Belg.) *Vegur*, (Isl.) &c. &c. WEGEN, &c. Movere, to which words Wachter has justly referred VIA, *Agua*, (*Αγυια*), VICUS, *EEGEOMAI*, (*Ηγεομαι*, Duco,) AGEIN, quasi FAGEIN, with the Æolic Digamma, (*Αγω*), AGO, OICHOMAI, (*Οιχομαι*, Abeo,) WAGGON, with its parallels, WAGEN, (Germ.) contract, *Wæn*, Anglice *Wain*, *Vogn*, (Dan.) *Vugn*, (Isl.) &c. &c. *Aganna*, (*Αγαννα*, *αμαξα*, Hesych.) &c. *Veho*, VEXI, VECTUM, (Lat.) OCHEO, (*Οχεω*, Veho, porto,) WAGE, Libra, WUCHT, Pondus, which brings us to WEIGH, with its parallels, *Wagau*, *Vega*, *Wegen*, &c. &c. (Sax. Isl. Germ. &c. &c.)—WAGE, Mare, WOGÉ, Fluctus, WIEGE, Cunæ. In Wachter WAGE means at once *Libra*, and *Fluctus*. Let us mark the explanatory term in Latin APAGE, which seems directly to coincide with our form AWAY. In one sense Wachter has explained WEG by *Tempus*, as in the English *Al-Waies*, says our author, and *Fram-Wigis*, (Goth.) Semper, &c. To these terms of *Motion* belong *Vices*, *Vicissitude*, &c. &c. and the English term WEEK,

Hebdomas, with its parallels *Woche*, (Germ.) *Wecke*, (Swed.) *Weke*, (Belg.) &c. &c. produced by the Etymologists, where we perceive the sense of *Recurrence* as referring to Times and Objects in a state of *Change*, or *Motion*. Hence we see, how *Wick*, belonging to a Candle, and as denoting *Linamentum*, belongs to the same species of *Soft Matter*, from which I suppose the idea of *Motion* to be taken.

In the same page of Wachter with *WIEGEN*, *Motitare*, *VEXARE*, we have a word relating to *Quick*, Violent motion, as referred to *Strength*, *War*, &c. as *WIG*, “*Agilis, velox, celer;*” where he records *VIGUR*, (Islandic,) *VEGETUS*, *VIGEO*, *OKUS*, (*Ωκυσ*,) and *WEGEN*, *Movere*, under the same relation, as *Agilis* belongs to *AGO*, and *WIG*, “*Fortis strenuus,*” “*bellicosus,*” where he records the Welsh *Gwas*, *Gwyeh*, *Vir fortis*, in which terms we see the form $\overline{GW}$ -C, and *WAGEN*, *Audere*. To these words we must add *WAGE*, as ‘*To WAGE War,*’ in Wachter *WIGEN*, *Bellare*, *WAGEOUR*, or *VAGEOUR*, produced by *Lye* in *Junius*, as denoting *Miles* in *Scotch*, which some connect with the term *WAGES*, *Merces*: but *Lye* refers it to the Islandic *VEGA*, *Dimicare*;—*WIGGER*, (*Lye apud Jun.*) “*Validus,*” &c.—*WIG*, or *VIG*, (*Sax.*) “*Mavors, bellum, pugna, prælium;*” *WIGA*, *Miles, bellator, heros, VICTOR*,” (where let us note the Latin *VICTOR*,) “*Homo vir, præsertim vero præstantior aliquis,*” and hence we have the *VIC* in such terms, as *Mero-VICUS*, *Ludo-VICUS*, corrupted into *Louis*, *Lewis*, as others understand. The *Mer* and the *Lud* in these words belong to *Mære*, *Magnus*, corresponding with our word *More* and *Hlud*, signifying and belonging to *Loud*.—*WIGAN*, (*Goth. and Sax.*) “*Bellum gerere.*”—The animals under the following names, as *VECH*, (*Germ.*) *Felis*, The *WEEZEL*, The *FITCHW*, The *FOX*, The *VIXEN*, *Dog*, and perhaps *BITCH*, &c. mean ultimately the *VEXING*, *Disturbing* animals; though I do not attempt to adjust the relation, which they bear to each other, nor the precise idea, by which each of them is connected with the different turns of meaning, conveying this fundamental sense of the Element. We plainly perceive, that *Alo-Pex*, and *Vul-Pes*, (*Αλωπηξ*,) belong to each other, and that they are compounds, in which the *Alo* and *Vul* are the same, under the idea perhaps annexed to *Vello*, *Pello*, (*Lat.*) *Pull*, (*Eng.*) &c. and that *PEX* and *PES* are the same as *Fox*.

The term Fox occurs in various Languages, as *Fex*, (Sax.) *Vos*, *Vosch*, (Belg.) *Fuchs*, (Germ.) and it is derived by some with great probability from the Islandic *Foxa*, Decipere, which Wachter has justly seen to belong to such terms as *Fahen*, Capere, Dolo Capere, which, as I have before shewn, means ‘To FASTEN, or Seize upon;’ and this perhaps may be the idea of the word, without applying to its metaphorical sense. Fox is used as a verb, “To Fox one,” which means ‘To Fuddle a person,’ as we express it, where FUDGLE belongs to the idea conveyed by *Muddle*; and if we should say, that the verb means ‘*Turbare sensus*,’ and that the substantive denotes the animal ‘quod *Turbat*, *VEXat*,’ we cannot be very far from the idea. In the same column with FUCHS, in Wachter I see FUCHEN, “mercaturam exercere,” which he refers to the English BUY, the Gothic *Bugjan*, and the French *Biguer*, and which he derives from VICES, (“Germani *Fach*, Cambri *Efaig*,”) as if signifying *Vicare*, *Bicare*. “Quid enim est permutare, nisi rem, pro re, *Vicem* “pro *Vice* reddere.” I have no great confidence in this derivation, though I have no evidence before me respecting the original meaning of these words, from which I am able to propose a better. The term WEEZEL occurs in various Languages *Wesle*, (Sax.) *Væsel*, (Dan.) *Wiesel*, (Germ.) &c. and if we should say, that it belongs ultimately to the Latin MUSTELA, we cannot be far removed from the truth. The Ear WIG is the animal, WAGGING, or FLUTTERING about the Ear. The WIDGING is supposed to be the “*Avis Pugnax*,” from WIGEUD. The English WIGHT, Homo, creatura, belongs to WIG, Homo, as likewise to WID, (‘Never a WID,’)—WHIT, (Eng.) to the Saxon WIHT, “Creatura, animal, Res,” and the Gothic *Waihts*, &c. We might think, that OUGHT directly belongs to these words, and if that should be the case, we must refer *Owe*, To possess, *Own*, in Gothic AIGN to the same source. If we should say, that AIGN and ECHO, (Εχω, Habeo,) are to be referred to each other, we are but a step removed from the same idea: I shall shew, that ECHO, (Εχω,) To Hold, or *Stick by*, &c. is derived from the same species of *v-Iscaus* Matter, not so much under the idea of its motion, as its *Tenacity*. Lye in his Edition of Junius has an article WHITTLE, which he explains by “Cultello resecare,”

which he refers to *Thwite*. The term relates to the Instrument as well as to the action of cutting into small Pieces, and it might belong to W^IHT, the small PIECE. All these ideas coincide, if we remember, that according to my hypothesis the terms for *Motion* above produced are derived from the idea of PIECES of *Dirt* easy to be Stirred about; and thus under one view of the question, we may consider the union of these senses to be the same as we see in MICO and MICA, a Piece of Dirt, &c. which latter words, as I shew, belong to MUD. The term WITTAL, the foolish Fellow, as in Sir *Joseph WITTAL*, might be a diminutive of WIGHT, the *Light* despised personage; yet the Etymologists conceive it to be the “Maritus, qui scit uxorem mæchari, nec tamen “indignatur,” and they derive it from WITTOL, Sciens. Whether such be the original notion of the word, I cannot decide, yet we must own, that this origin is not improbable. Yet perhaps WITTAL may be a diminutive, denoting contempt, from WIT, and may mean the personage of Little WIT, or understanding.

The term WEAK, as we shall at once agree, is to be referred to this Race of words, WET, WACH, &c. as denoting the *Soft*, *Moist* substance, easily giving way to impressions, as being in a state of *Dissolution*, &c. and the Etymologists have justly produced under WEAK its parallels WAc, WÆc, (Sax.) WEek, (Belg.) WEich, (Germ.) VEeg, (Dan.) and the Greek EIKO, (ΕΙκω, Similis sum, cedo, morem gero,) where we see at once the idea of the *Soft* substance, equally ready to assume *Forms*, *Likenesses* from its Plastic nature, and to *Yield*, or Give way. In EIKE, (ΕΙκη, Temere,) we have the same *Soft* substance, in a state of *Agitation*, *Confusion*, &c. The succeeding article in Junius to WEAK, is WEAKY, Humidus, Madidus. We may consider the Latin VIci and VIctum, belonging to VInco, under the idea of To WEAKEN, or make WEAK, and in the sense, which AGO has in sub-IGO, To subdue, we see a similar notion, but when it is applied to the *Kneading*, or Working up of *Soft* Mudlike matter, “Sub-Igere farinam,” we are brought to the original idea. The German WEichen means, “To soften, WEAKEN, mollify, “to soak, steep, macerate,” and WEICHT, means ‘Make *Way*, Clear ‘the *Way*,—Cede.’ In the same column of Junius with WEAK, I see

WAX, Cera, with its parallels *Weax*, (Sax.) *Wachs*, (Germ. and Belg.) *Vax*, (Isl.) &c. &c. and WAX, Crescere, with its parallels *Wahsjan*, (Goth.) *Weaxan*, (Sax.) *Wachsen*, (Germ.) *Wassen*, &c. the Greek *Auxein* and *AUXANEIN*, (*Αυξειν*, *Αυξανειν*,) and the Latin *Augeo*, to which we must add our old word EAK, EKE, EAK out. Junius sees no relation between these two senses of WAX, as a substantive and a verb, though he refers the substantive to the words before us, signifying *Soft*. It is curious to observe, how terms revert to their original application in the Language of the Poet. WAX, To increase, To *Swell* out, is combined in the following passage, with the Swelling *Waves*, "His pupil age Man-entered thus, he WAXED like the *Sea*." (*Coriolanus*, Act II. Scene 2.) Here WAX is brought to WASH, WOG, WACHSAN, &c. &c. To these terms of *Increase* we must add the German WUCHER, *Usury*, which means likewise "*Fructus Terræ*." The next word to this in my German Dictionary is WUCHS, The Product. An adjacent word in Wachter is WUCHT, Pondus, belonging to WEIGHT, &c. before produced, where we are justly reminded of the Greek *Ακτηος*, (*Αχθος*, Pondus.) In the adjacent words to this term in the Greek Dictionaries, we see the same origin; as in *Αχνα*, (*Αχνα*, Gluma, acus, fumus, fuligo, Spuma, sordes,) which denotes Dirt, and which under the sense of *Spuma*, means WASHY Dirt. In *Αχος*, (*Αχος*, Dolor;) belonging to *Αχη*, (Eng.) &c. we see the idea of Trouble, or VEXATION. In the Latin *Vexo* we have a similar notion of WASHY Matter, *Stirred up*, or in a state of *Agitation*. The Greek *Οχθηω*, (*Οχθεω*, Indignor, Gravor,) has the sense of *Αχτηνομαι*, (*Αχθομαι*, Gravor,) and in *Οχθηος*, (*Οχθος*, Ripa, Littus, Terræ tumulus, collis, Labra ulcerum prætumida, *Οχθη*, Littus, Ripa,) we have the *Swelling out* Heap of Dirt, connected with the WASHY Spot, or Matter. The term *Ακτη*, (*Ακτη*, Littus, Farina, Sambucus,) conveys the same idea, and in the sense of *Meal* and the *Elder*, we have still the notion of the *Soft*, PUDGE, PITH stuff.

Wachter compares *Αξω*, (*Αξω*, Frango,) or as he might have said, *Αγο* and *Αγνυμι*, (*Αγω*, *Αγνυμι*, Frango,) with WASE, Gleba, and they are assuredly taken from the *Loose* state of this species of Matter, and

in another place, the same Etymologist has referred AGO, (Αγω, *Ago*, *Agito*,) which brings us to the Latin AGO, AGITO, *Agitation* to such terms of Commotion, as wAG, &c., which I shew to belong to a similar idea. In the same column of my Greek Dictionary with AGO, (Αγω,) I see AGCHO, (Αγχω, *Constringo*,) which again belongs to the same species of *v-Isosus* Matter, in its *Tenacious* state, and hence we pass to ECHO, ISKO, Εχω, *Habeo*, Εχομαι, *Prehendo*, et *Prehensum* Teneo Adhæreo, *Conjunctus sum*, &c. &c. Ισχω, *Teneo*,) belonging to the idea of *Sticking* to any thing, all which words, as we shall now see, connect themselves with *Ixos*, or *Iksos*, (Ιξος, *Viscum*, *Parcus*, *Tenax*.) In the same column of my Dictionary with *Ixos*, (Ιξος,) I see *Ixus*, (Ιξvs, *Lumbus*, *Coxa*,) and near *Isko*, (Ισχω,) I see *Iskis*, (Ισχις, *Lumbus*,) where we may observe, that these terms for the Loins with their kindred words, *Oxus*, *Osphus*, (Οξvs, *Lumbus*, Οσφvs,) are derived from the same species of Matter, either in its *Swelling up*, or *Agitated* state. On such an occasion, we cannot separate these ideas. The English word *HITCH* contains the same original notion, *HITCH Buttocks*; where we may observe, that this term *HITCH* seems at once to denote *Catching*, *Sticking* to, ‘The Door *HITCHES*,’ and ‘*Swelling*, or *Rising up*,’ with the idea of Motion, sometimes annexed to it, ‘To give a person a *HITCH*, or a *Lift*,—To *HITCH* about, here and there,’ in which applications we have various properties belonging to *v-Isosus* Matter. The next word in my Dictionary to *Osphus*, (Οσφvs,) is *Oschea*, (Οσχεα, *Scrotum*,) which perhaps should be considered as conveying the same idea as *Askos*, (Ασκος, *Uter*,) the *Swelling out Bag*. The *UTER* is another form of *WATER*. The term *Askeo*, (Ασκειω, *Colo*, *Meditor*,) relates to *Agitation*, under another turn of meaning, as in *Agere*, *Consilia*, &c.

We have seen, that the *WICKET* Gate, the French *Guichet* and *Huis*, the Italian *Uscietto*, *Uscire*, relates to the idea of what *Issues out*, quod *Ex-IT*, where let us note the terms *ISSUE*, *OUT*, *Ex*, *IT*, (Lat.) which all belong to the idea of *Oozy*, or *v-Isosus* matter, *Oozing*, *Issuing*, *OUT*, *up*, &c.—*Stirred up*, *about*, &c. or *Sticking together*, *up*, *OUT*, &c. Hence we pass to the verbs of *Being*, *EST*, &c. *ISTEMI*, (Ιστημι,) &c.

about which I have said so much in a former Volume. (*Etym. Univers.* 272, 826, &c. &c.) I have shewn, that Terms denoting *Existence*, are derived from the idea of “What is *Placed, Set, Situated, Stands up,*” &c. and this idea of *Existence*, I now connect with that of *Consistency*, belonging to OOZE, *v-Iscons* Matter in a *Consistent* state. We cannot but see, how the *v-Iscons* state of OOZE Matter must be perpetually passing into OOZE Matter, in its more *Washy* state, when it *Issues* forth, OUT, &c. and it is in vain to attempt on many occasions at a distinction, which should endeavour to separate the ideas of OOZE Matter, when it *Sticks* OUT, and when it *Issues* OUT. These ideas are constantly passing into each other, and cannot be separated in discussing this Race of words. The verbs of Being, under the form ^AC, ^AD, are to be found in various Languages, as I fully unfold, of which the Etymologists are duly aware to a certain extent. The verb of Being in the past tense WAS belongs to the form IS, EST, (Eng. Lat.) as Wachter is aware, who refers *w-Esen*, “EsSE, *Existere* cum qualitate,” to the Latin and Greek, ESSE and *Esesthai*, where let us still mark the Ex, as likewise the *St* in the explanatory words *Existere*. In the sense, which WESen has of “*Durare*, Perseverance, manere in statu, Fieri,” which Wachter refers to VEST, Stabilis, belonging to our word FAST, we see Viscous Matter, *Sticking* OUT, up, together, in its more comPACT state. In *Ver-Wesen*, “To rot, consume, or moulder away,” &c. we see the passage of this species of matter to its more relaxed state. The next word to WESen in my German Vocabulary is WESER, The *River*, which means the WASSER, or WATER.

The English verb ISSUE, and its parallels Issir, ‘To Hoist up,’ Ex, Aus, (Germ.) OUT, &c. unequivocally connect themselves under one idea with terms of *Stability*, ISTEMI, (Ιστημι,) &c. yet in the substantive ISSUE, we plainly see the idea of *Watery, Foul* matter *Oozing* OUT, as the ISSUE of a Wound, and the verb ISSUE applied to a Liquid has the same force. Hence we pass to a great Race of words, which render the chain of relations compleat and perfect. From HUIS is derived the Usher of a School, &c. as the Etymologists allow.—Nothing appears more improbable, on the first view, than that the

USHER of a School should be derived from a term signifying *Water*; yet when we remember, that *Usher* relates to a Door Keeper, 'as the ' *Usher* of the black rod,' whose office it is to *Usher* those people in and out, who pass or *Issue* in and out; we at once see, how these ideas become connected with each other. It is marvellous to observe, how fertile the mind of the Poet is in forming these original combinations, from the force of a powerful impression, and how fully the reader understands, and feels from the same source the beauty of the combination, though they are both equally ignorant about the origin, from which the terms have been derived. Our great Poet has combined *USHER* with the idea of *Water*, in the following passage, with exquisite propriety and effect.

" Or *USHER*'D with a *Shower* still."

The term *HUIS* is acknowledged to be attached to *Ostium*, which brings us to *Os*, the *Mouth*. These Latin words *Os*, *Ostium*, we now see, are applied in their primitive idea, when they relate to the *Oozy* Spot, from which *Water Issues*, as *Os Portus*, *Tiberis*, *Ulceris*, *Ostium*, *Tiberinum*, *Fluminis*, &c. The Latin *Os*, *Ossis*, and the Greek *OSTEON*, (*ΟΣΤΕΟΝ*, *Os*,) are applied in their true sense, when they relate to the *Kernel*, or the *Pithy*, *Gummy* matter of fruit. This idea is not remote even in the opinion of the Etymologists, who refer *OZE*, or *OZEY* Ground to the Saxon *Ost*, "Squamma; q. d. Solum Squammosum." Lye explains *Ost* by "Nodus, Squama," an adjacent term to which is *Ostra*, *Ostreum*, *Oyster*, where we have a similar idea, and I perceive likewise in the next column of his Dictionary, *OTER*, An *OTTER*, where we directly see the *WATER* animal. In *Oscillum* we have the *VACILLating*, or *WAGGLing* object. In *Oscito*, *Otium*, or *Ocium*, *EASE*, we have a metaphor from *Oozy* Matter, in its Loose state. When we talk of the *EASY Flowing* of a Garment, *Curls*, &c. we approach to the original idea. In the combination *Ociosus* and *v-Acuus*, the same fundamental idea prevails.

In the phrase, "To *WAGE War*," we see the idea of *Agitation*, as in *WAG*; and we must surely think that *WAGER*, in its more strong sense, as applied to an *adventurous* transaction, or to a *Venture*, as we express

it, approaches to the sense of WAGE; and thus some understand the matter, who refer WAGER to the Belgic WAEGHEN, Periclitari, magnum “discrimen adire, rem fortunæ permittere.” Yet it is understood likewise, that WAGER belongs to such terms, as *Gager*, *Gage*, denoting the *Pawn*, or *Pledge*; which we express by a kindred term WAGES. In the sense of a Bargain, or *comPACT*, the term *comPACT*, *Pango*, *pePigi*, *Pactum*, will shew us, that we pass into the sense of PUDGE matter, in its more *Consistent*, or *Fixed* state, whereas in WAGE, WAG, we have the same species of BOG, or PUDGE Matter, in its state of *Agitation*. We see, how my hypothesis brings ideas together, which appear most remote; and how readily we slide from one notion to the other. That the idea of the *Pledge* is by some process connected with the species of matter, which I describe, will be manifest from the Etymologists themselves, who allow, that *Gager*, the WAGER, belongs to VAS, VADIS, which surely all agree to be connected by some means with VADUM, The PUDGE Spot. VAS, VASIS, the VESSEL is nothing but the *Hollow*, as of the PIT, or VAT, as in *Tan-VAT*. With VAS, VADIS, WAGER, GAGER, are justly compared the following words, belonging to a *comPACT*, as WED, PIGNUS, where the Latin word PIGNUS supplies a kindred term, WED, relating to a Marriage Contract, to which belong WEDDING, or WEDEN, EEDNA, (*Eēdva*,) WED-lock, where *Lock* means what *Locks*, or confines, and does not belong to *Lac*, Munus, as some suppose, *Wedden*, *Wetten*, (Belg. Germ.) *Obligare conjungere matrimonio*, as Wachter explains the latter word, *Boda*, (Span.) *Gwed*, (Welsh,) &c. The combination WAD-Set is produced by Lye, as in use among the Scotch, which is right, and it belongs likewise to other Teutonic Dialects. In Scotch WAD, WED, &c. is a Pledge, and WAD, WED, “To Pledge, to *Bet*, to WAGER,” where let us note the term BER, another form of these words, as the Etymologists understand. In the opening of Dr. Jamieson’s Dictionary to that, in which these words occur, I see “To WAIDGE,” “To *Pledge*,” “To WADGE,” “To shake in a threatening manner, to brandish,”—“To WAIGLE,” “WEEGLE, To WADDLE, to WAGGLE,” and WAGGLE, “A BOG, Marsh,” where we are brought to the original spot.

Wachter explains WETTE, WIED, WEID, in the first sense by “Vin-
 “culum, copula, ligamen,” and he reminds us of the Danish VIDDE,
 the copula viminea, which brings us to WITHY, and from hence we
 pass to Oziers. This may seem to create some slight embarrassment.
 The sense of *Binding* might not be derived from the more general idea
 of the Sticky, PUDGE Matter, but from that of the Flexible plant, growing
 in PUDGE, Oozy spots. When ideas are so entangled, it is in some
 cases altogether idle to attempt their separation. The next term to
 WED in Skinner is WEDGE, with its parallels *Wegghe*, *Wigghe*, *Weck*,
 (Sax. Germ.) &c. which belong to the idea of compressing, or *Squeesing*,
 as in the *qWag*, or in the BOG spot. Let us mark *Squeese*, which
 belongs to *Squash*, *Qwag*, for the same reason. The term VICE, The
 Screw, has a similar idea to WEDGE, and hence we see, how VICE,
 the Screw, and VICE, *Vitium*, The *Vile* thing, and VICE, the Form,
 as from Plastic Matter, agree. The Wasp, *Guespe*, (Welsh,) *Vespa*,
 seems to belong to these terms for *Squeesing*, or *Nipping*, either as
 referred to the *Nipped* up form, or to its *Nipping* quality of *Stinging*.
 The *Wasp* belongs to the words under the forms GS, CS, &c. The
 Welsh *Gwd*, is a “Twist, a Wind, or turn, and *Gwden*, A Withe;
 “a coil; a ring,” where WITHE brings us to VITTA, *Vitex*, &c. The form
 WDEN in g-WDEN seems to coincide with EDNA, (*Eδνα*,) and WEDDING,
 WEDIN. I have before produced various words, belonging to FAST,
 FIXED, under the form VD, &c. as VEST, (Germ.) Firmus, *Fixus*, Tenax,
 VESTE, Firmamentum, Arx, Propugnaculum, Domus, *Vesten*, Figere
 Stringere, &c. &c.—VAST, (Dutch,) &c. &c. The original idea of
 which is to be found in the combination VAST-*Lymen*, “To Glue,
 “to FASTEN with Glue.” Hence we have VESTA, *Estia*, (*Εστια*,) and
 to this source we should perhaps refer the names for a Dwelling, the
 place of *Security*, or *Hold*, as HOUSE, HUT, &c. with their parallels,
 among which is OIKOS, (*Οικος*,) where we are brought to the form
 WICK, the receptacle, which I suppose to be derived from the Hollow
Recess of the PUDGE, Sinking in Spot. We cannot separate the idea
 of a *Receptacle*, the *Hollow*, which *Receives*, or *Confines*, and the *Matter*,
 of which it consists, which *Fastens*, or *Confines* too. If we should say

that the terms, denoting *Security*, a *Receptacle*, *Hold*, &c. and *Confinement*, *Compression*, &c. are derived from the *Hollow*, *Sinking* PUDGE, VISCIOUS FASTNESS, VAT, or FAT, &c. we cannot be far from the idea. To these terms for FASTENING in, PUDGING about, in, &c. Covering round, over, &c. we have the terms for Garments VEST, *Vestimentum*, *Vestio*, &c. from whence we come to the Greek ESTHES, (Εσθης.) In German WAD means, Pignus, “Tela, Pannus;—Tegmen, *Vestitus*,” which brings us to the form of WAD, WADDING. Lye has produced the compound WOADMEL, which has been derived from VAD, Textum, and *Mul*, Mensuratum. The *Mentum* in *Vestimentum* and *Firma-Mentum*, has the same force; and it belongs to *Munio*, *Munimen*, which latter word is quasi *Mun-Mun*. In the idea of *inVESTING* a Town we come to its general sense. In ESTHIO, ESTHIO, EDO, (Εσθιω, Εσθω, Εδω) EDO, Es, Est, (Lat.) EAT, (Eng.) with its parallels *Etan*, *Itan*, (Sax. Goth.) *Essen*, (Germ.) &c. &c. some difficulty may perhaps occur. If they relate to the idea of *Consuming*, we have the same sense as in WASTE, &c. and they belong to the *Relaxed* state of OOZE, or PUDGE Matter. If they are attached to ESCA and *Vescor*, they belong rather to its VISCIOUS state, and to the idea of *Rising*, *Swelling* up, as in the terms FAT, FEED, &c. The English term WEED, the Dress, appears to be attached to *Vestis*, &c. and it has only an accidental similarity to WEED, The *Vile* Herb, which is perhaps derived from the idea of Agitation; “To Rout up, WASTE,” &c. This is a confusion, which frequently takes place, and leads often into great errors. I see in the same column of Wachter with *Vesten*; the term VETTER, Cognatus, which he has justly compared with *Werten*, *Conjungere*, and the Saxon *Min FæDERA*, *Patruus meus*. We cannot help noting, how the form FÆDERA brings us to the Latin *Fœdus*, *Fœderis*, which bears the same fundamental idea. Wachter rejects the alliance of VATER, PATER, FATHER, &c. with these words; yet it must be owned, that if strong evidence did not connect these important terms VATER, &c. with a more general idea, we should be inclined to this derivation. Wachter records likewise the Ancient British word *Ewythr*, *patruus*; which, as it is now written in Welsh, appears under the form *Gwythyr*. Surely these words bring

us to the Greek EKUROS, (*Ekupos*, Socer,) or *Gw-EKUROs*, which is one of the terms selected by the Critics on Homer, for the addition of their Digamma, or as the Welsh would call it, *Gw*; and to the Latin *S-OCER*, where the S represents the annexed Digamma. Whether the Welsh term belongs to the German word is a point to be considered; but we shall surely not doubt, that the Greek, Latin and Welsh terms belong to each other. The Welsh Lexicographers refer their term to the Greek *Theios*, (*Θειος*, *Patris vel matris*, *Frater*, *Avunculus*, *Patruus*,) which belongs to *Tad*, *Dail*, &c. and so perhaps *Ewthyrr* may belong to *Atta*, *Attar*, &c. other forms, expressing the same idea. In these coincidences it is impossible to decide.

I have already examined various words under the form VD, VT, &c. I have fully shewn that *VITA* is derived from the *FAT*, *Viscous* substance, and I have just produced *VITTA*, *VITEX*, relating to *Binding*, *Entwining*, as derived from the same species of matter, when considered as what we call *Tough*. This is the origin of *VITRUM*, which belongs directly to the form GDr, or $\overline{G\bar{U}}$ -Dr, as in the Welsh *GWYDR*, “Of glass; “ of a glass colour, of a greenish blue colour;” the original idea annexed to which will be manifest in an adjacent term *GWYDNEZ*, “Toughness, “Tenacity, *Viscidit*y, glutinousness.” I see as adjacent terms in Mr. Owen’s Dictionary *GWYD*, “Quality; disposition; passion; a prevailing “bent, or inclination, *VICE*,” where let us note *VICE*, and remember *VITium*, which may be considered as directly coinciding with the Welsh *GWYD*. I have supposed that the idea annexed to *VITium* is that of *Foul*, *Vile*, as derived from *Foul* matter, and we see the same idea of what is *Foul* in *VITILIGO*. In *VITELLUS*, we have the sense of *Viscous* Matter, without that of Foulness. The terms, which belong to the Welsh word for *VICE*, convey the same train of ideas, and by the examination of these terms, we shall unequivocally understand, how both forms $\overline{G\bar{U}}$ -D, G-D, V-D, coincide with each other. Mr. Owen refers *GWYD*, to *Gwy*, (*Gw*,) which he explains by “A fluid, or liquid; “Water.” He adds moreover the following observation, “This word, “and *Aw*, are in the composition of a great number of terms, which “relate to Fluidity; and especially the names of Rivers; as *Dyvrddon-Wy*,

“*Ed-Wy*,” &c. &c. and the reader, who is disposed to form Theories on the original germs of Language, may imagine, if he pleases, that such sounds, as we may express by GW, *SHW* represent the original germ for words, denoting OOZY WASHY, *sQUASH* Matter, if I may so say:—that from the portion G, arose the Terms under the form ^AG, ^AC, ^AS, as *Aqua*, OOZE, WASH, and when combined with a vowel breathing between them, SQ-*aSh*, GU-*Sh*, and that from the portion *W*, or the Labial form B, F, M, P, are formed such Terms, as WAVE, *Avon*, &c. and that to the combination of the Labial and G, S, &c. with a vowel breathing inserted between them, belongs the form *P-uDG*e, *P-aSh*, *B-oG*, &c. To this theory, whether true or false, I can have no objection, as it will not disturb the facts which I detail on the original idea, relating to words, when they appear under the more familiar forms, by which the business of Language is conducted. The sense of the Welsh GWRD, Quality and VICE, will be manifest from kindred terms in the same opening of Mr. Owen’s Dictionary, GWST, which in one article he explains by “A Humor; a distemper; disease, or malady; “any humoral pain,” and in another article by “Humid, moist, fluid.” We are brought to the Gushing Matter of Water, and to *Gutta*, *Gusto*, (Lat.) &c. &c. We see moreover that the original idea is that of *Moisture*, as my Hypothesis supposes; and that the idea of a *Foul* Humor, or Moisture, as on the Ground, from whence it is applied to a Foul state, as in Diseased Matter, is the preceding step, which brings us to the sense of *Humor* in a metaphorical sense. When it denotes Quality, disposition, passion, &c. Mr. Owen has referred GWST, Humid to WST, which he explains by “A Thrust, *Push*, or drive; a *Gust*; the hypocondria, the hip,” and I see near to this word GWTH, *Wynt*, “A squall of Wind,” or as it might have been ‘A *Gust* of Wind,’ where let us note the kindred term *Gust*. The sense of WST, The Hip, what *Pushes* forth, or OUT, shews us the original idea annexed to *Osphus*, (*Οσφύς*, *Lumbus*,) *Isk-is*, (*Ισχίς*,) &c. In the same column with *Gwst*, I see, GWTH, A Push, or Thrust, GWTHiaw, “To Push, to thrust, “to press, or to *Squeeze* forward; to obtrude,” where we unequivocally see, how the idea of Pushing, *Squeezing*, Pressing is connected with

the *Moist*, or GWST, sQUASH, or QWAG matter; just as I suppose under the form PS, &c. that PUSH belongs to PASH, or PUDGE Matter. We hence unequivocally see, that VITium denotes *Foul Moisture*, and hence we have *Excoquitur* VITium. Mr. Owen refers us under GWTH, to WTH, which form brings us to OTHCO, (Οθew, Trudo,) ICO, (Lat.) HIT, (Eng.) &c. The next word to WST in Mr. Owen's Dictionary is WSW, which he explains by "That abounds with impulse, or energy; an epithet "for the Horse; a steed," which shews us, how *Equus*, and *Aqua* may belong to each other, as alike signifying what *Issues*, or *Springs forth*, *about*, &c. The sense of GWTH, To Pash, thrust, &c. which under another form is GWASG, "A Pressure, a SQUEEZE, &c. brings us to SQUEEZE, QUASH, sQUASH, GASH, CUT, with their various parallels, through the whole compass of Language.

To the terms of *Agitation*, *Violence*, &c. produced above, as VEXO, WIG, VIGOR, VIGOUR, &c. &c. we must add the following, which pass into a variety of ideas, as WASTE, VASTO, with the parallels produced by the Etymologists *Wast*, ver-*Wasten*, (Germ.) *Woest*, &c. (Belg.) *Gaster*, *Guaster*, (Fr. Ital.) &c. where we have the form GS;—WEIDEN, *Venari*, *Capere*, *Arripere*, says Wachter, with the parallels WAITH, (Scotch,) which Dr. Jamieson explains in one article by "The act of "Hunting," and in another by "Wandering, Roaming," the relation of which senses to each other our Lexicographer faintly perceives.—WAITHman, or WAITman, The Hunter, to which our Surname under the same form belongs, VEIDA, (Island.) &c.—WODE, (Old Eng.) Mad, Furious, with its parallels produced by the Etymologists, *Vods*, (Goth.) *Wut*, *Wuten*, (Germ.) *Unotag*, (A. Franc.) *Odur*, *Oede*, (Isl.) &c. &c. Under the same form with WUT, Ferus, Wachter has WUT, Lignum, Arbor, Sylva, and Sylvestris, which he has referred to the English *Wood*, &c. and to various words, under this form, as likewise to the Welsh *Gwydd*. From hence it should seem, that the original idea of the word was that of *Savage*, *Wild*, and that it denoted the *WOOD*, or *Forest*, as growing in *Wild* places. We must remember however, that the term for *Wood* appears under the form ^AL, or ^ALD, ^ALG, &c. SL, as ULe, *Wald*, *Wold*, *Aldos*, *Alsos*, *Xulon*, (Υλη, Αλδος, Αλσος, *Sylva*, Ξυλον,) *Sylva*,

Lignum, &c. which refer to a different idea. To the form WUTEN, or UTEN directly belong, as I imagine, the Greek terms ODUNE, and ODIN, (Οδυνη, Dolor, Ωδιν, Dolor parturientis.) To the form OEDE belong the Latin AUDEO, AUSIM and AUDAX, which seems directly attached to UOTAG. Wachter has justly referred to WODE, FURIOSUS, the name of the Northern Warrior, or Deity, ODIN, OTHIN, WODEN, VODEN, GODEN, to which Deity, as all acknowledge, our term WEDNESDAY belongs. This Lexicographer has moreover informed us, that WOD in Gothic is *Dæmoniacus*, and that it belongs to our form GOD. We may well imagine, that the names of many Deities were originally derived from the idea of *Violence*, in the action of *Destruction*. ODIN's place of Abode is called *Asgard*, the *Guarded* spot, or *Yard* of the ASÆ, or Gods, where AS means DEUS. Wachter refers this word to AISA, (Αἰσα,) quasi αἰ οὐσα, to ES-US, AISOI, (Αἰσοί, θεοί, ὑπο, Τυρρηνων,) ESAN, ESA, ASÆ, &c. These terms for Deities relate to the same idea of *Force* and *Excitement*, which according to my hypothesis is derived from the *Agitation* of WASHY, or OOZE Dirt. The words in the same opening of Wachter serve to decide on this opinion, which are AS, Cadaver, ASCHE, *Cinis*, Pulvis, to which is referred the Greek AZA, (Αζα, Pulvis,) and ASCHE, Aqua. I perceive likewise ASCHE, Fraxinus, which belongs to the same idea of *Excitement*, "Veteres *Agitantur* Orni," the old ASHES are *Agitated*; where in ASH, and *Agito*, we have kindred terms*.

* We might conjecture perhaps, that the Latin *Assamenta*, or *Axamenta*, the ancient term belonging to the Salian Priests, meant the *Hymns*, *Rites*, &c. of the ASÆ, or Gods. These *Assamenta* peculiarly related to Hercules, who corresponds with the ASA ODIN. I must assure my Reader, that I made this conjecture, before I discovered that the very combination ASSAMEN, or ASIAMEN exists, as denoting the ASÆ-MEN, the *God-Men*, or *God-like* Beings, who accompanied the ASA ODIN in his return to Scandinavia, "Verel. in Ind. AS, "Deus, ODINUS, Thorus, &c. ASIAMENN Dii, qui cum ODINO in Scandiam revertebantur, "Askyndur, divinæ originis, ex origine *Asarum* sive Deorum." (Wachter sub voce *As*.) Let us mark the name ASKYNDUR, to which perhaps ASCAN-ius belongs. This Trojan name has been referred to ASKHENAS, the son of Gomer, which is still probably right; and both these words

The English preposition *With* is a term of *Agitation*, *Contention*, &c. the original idea which appears in *With-Stand*; *With-say*;—To be

words may have the same meaning. The prophetess *Cassandra* is perhaps quasi *Assandra*, belonging to the *Askynður*; which, remote as it may appear at the first view, will be a little accommodated to our conceptions, when we remember that in Greek she is called *Alexandra*, which brings us to the Warrior *Alexander*, who in the East is called *Isander*, or *Scander*. It is allowed, that this name belonged to the East, long before they knew any thing about the Greek Alexander. We shall be startled perhaps at the application of a Teutonic name to a Trojan personage; but our astonishment will subside, when we remember, that *Pergamus* is acknowledged to be nothing but our word *Bergham*, in which *Berg* has the same meaning as in *Borough*, *Edin-Burgh*, *Attle-Burgh*, or *Borough*, and *Ham* denotes what it does in *Notting-Ham*, and in the name of the Spot in which I am now writing these observations, *Harding-Ham*. But we shall bring more closely together the *Askynður*, and the *Assandra*, or *c-Assandra*, to terms belonging to the Teutonic *Odin*, and to *Troy*, when we learn that *Troy* is supposed to be the *Asgard* of *Odin*. “*Sedes Odini, unde in Europam profectus “dicitur, ab Edda Islandorum vocatur Asgard, quod vulgo Trojam interpretantur.*” Wachter sub voce *Othinus*. Having proceeded thus far we might ask, whether the name of the Town *Troy* was not of the same origin as our word *Thursday*, which all acknowledge to be the Day of *Thor*. Now *Thor* is supposed to be *Odin* himself, or his Son. Wachter observes, *Thor*, vel *Thur*, “*Jupiter Saxonicus, Odini ex Friga filius,*” and Lye remarks under *Tir*, *Tyr*, “*Nomen Odini, vel principis saltem Asarum.*” If this should be so then *Troy* and *Asgard* would denote the City of *Thor*, one of the *Asæ*. I find under *Tir* in Lye the combination *Æsca-Tir*, *Hominum Princeps*, where the *Æsca* denoting *Man* still means the *Illustrious Personage*, and I moreover see a remark, which I had long since made in the margin of my Saxon Dictionary, that the Trojan *h-Ec-Tor* may be perhaps *Æsca-Tyr*. These are at least strange coincidences.

The Welsh Lexicographers compare a Deity in their System of Mythology with the Teutonic *Odin*. The name *Gwydien* is applied to “A Spirit supposed to preside in the “Air,” &c. and *Gwydion* denotes “A mythological personage, the son of *Don*, whose history “is but little known; a spirit supposed to preside in the air, or rather in the starry regions. “*Caer-Gwydion*, an epithet often used for the Galaxy. Probably he is the same as the Teu- “tonic *Woden*.” This Deity *Gwydien* relates to the idea of *Commotion*, and hence he has been chosen to preside over the *Gusts* of *Wind*. In Welsh, as we have seen, *Gwthiaw*, means “To push, to thrust, to press, or to *Squeeze* forward, to obtrude;” where in *Squeeze* we see a kindred term relating to *Squash*, or *Qwag* Matter; and we have likewise in the same Language *Gwth-Wynt*, “A squall of Wind;” *Gwyc*, sometimes written *Wyc*, “Gallant, “brave, gaudy, gay,” which brings us to *Vegetus*, &c.—*Gwyci*, “The *Waxy* Scum of “Honey,” where we have the original idea of *Viscous* Matter; as in another term *Gwydnaad*,

Angry WITH, or *Against*, as in the Saxon WITH, Contra, in, adversus; WITH *gecynde*, “Contra naturam; *Irsian-WITH*, Irasci, indignari, “excandescere in.” The same idea appears in the German WIDER, Against, and in the old Law term “WITH-*nam*, Vetitum namium.” The term WIDER, or WIEDER means likewise Rursum, to which Wachter has justly referred the Latin ITERUM, ITERO; and he might have observed, that the Latin ITERUM more directly coincides with the German form WIEDERUM. We might consider, whether WIDER, *w*-IDER does not bring us to the Greek ATER, (Ατερ,) WITH-out, ATAR and EITHAR, (Αταρ, Ειθαρ.) The same term WIDER means *Aries*, which belongs to WEATHER, The Sheep, as the Etymologists understand. They see however no relation between WEATHER, the animal; and that object of *Violence*, or *Agitation*, relating to the *Air*, the WEATHER, where we have the original idea, in its application to WATER like matter. Wachter finds, as he says, ETHRIS, (Εθρις,) among the Greeks for *Ver-Vex*, where let us note the VEX, belonging to our Elementary Character, with the sense of VEXO. Some have understood, that *Ver* in this word belongs to the terms for Strength and Violence, as *Vir*, &c.

“A rendering Tough, or VISCID; a becoming Tough.” Wachter supposes, that the Greek AIDONEUS (Αιδωνεύς,) belongs to ODIN, which agrees, as he says, with the idea, that ODIN is supposed to reside in *Valhalla*, i. e. *Aula Mortuorum*, and to entertain those, who are slain in Battle.—Their coincidence is certainly very striking; yet I must leave the Reader to consider, whether it be not a coincidence of words, derived from different sources. The ADER, and AIDONEUS, (Αἰδης, Tartarus, Inferi, Pluto;—Sepulchrum, Αιδωνεύς, Pluto, Orcus,) may be quasi VAD, VAIDON, and belong to the Low, Hollow Spot, the BOTTOM, BODEN. We have seen, that in Welsh BEZ, or VEZ is the Grave, and such is the sense of the Hebrew בֵּת BT. Under the form *TN, *DN, we have words denoting the Hollow of a *Mine*, *Furnace*, *Vulcano*; from which, as it is acknowledged, *Ætna* is derived. (*Bochart. Geograph. Sac. Lib. I. c. 28.*) I suspect, that a race of words is to be found, under the form *TN, *DN, which relate to Artists and operations, connected with *Mines*, *Forges*, &c.; but whether they belong to the Elementary character *Dn, &c. or DN, &c. must be the subject of future consideration. I have often thought, that ODIN in one sense, and by some process, relates to an Artist of this kind. We must remember that Mount *Ida* was famous for its Iron. The enquirer into the Mysteries of the ancient world would do well to consider, whether the Language of the Gods, about which Homer speaks, does not refer to the Language of the *Asia-Men*, or the *As-Kynder*, that is, to a Teutonic Dialect.

WEATHER, *Aer*, as we shall all agree, must be referred to these terms of *Agitation*, relating to WET matter. The Etymologists have duly produced the parallel words in other Languages, as *Weder*, *Wetter*, (Sax. Germ.) &c. and the Greek AITHER, (*Αἰθήρ*), which is acknowledged to belong to the Latin ÆTHER. Adjacent to the Scotch WEDDYR, denoting WEATHER, we find in Dr. Jamieson's Dictionary the verb "To WEDE, To Rage, to act furiously," which brings us to WODE. I perceive likewise a term under a strange form *Wedonypha*, occurring as a name for a Disease, which has been referred by Dr. Jamieson to *Wed-on-fa*, the *On-fall*, or *Attack* of the WEID, a fever peculiar to puerperal Women. Though WEID, the Disorder, is the next article in our author's Dictionary to WEID, *Furious*, he sees no affinity between the terms, but tells us of a piece of information, which he has received, in the following words. "I am informed, that Germ. *Weide*, or *Weite*, "corresponds to Fr. *Accablé*, as signifying that one is oppressed with "disease." He has certainly been justly informed, that there are German words, which signify something belonging to *Weigh*, *Weight*, &c. the corresponding terms to which are produced in the very same column of his Dictionary, and which are duly referred to their German parallels. The Saxon term WEDan is explained by Lye "Infestare, insanire, furere, "Æstuaré," where the Latin ÆSTUO gives us the true sense in a parallel word, and we likewise see the original idea in the following Saxon sentence, "Tha ITHA WEDdan, Fluctus furebant," where in *Itha*, we have another kindred term. In German WEISEN means "Inculpare," which Wachter has justly referred to the Greek AITIA, (*Αἴτια*, Crimen, culpa.) In Scotch WITE has the same meaning "To blame, to accuse," as Dr. Jamieson explains it, who refers us to the parallel terms in other Languages, to the Saxon *Witan*, &c. and to its use in old English by Chaucer and Gower. In the expression "WITE yourself, if your wife "be with bairn;" which, says Dr. Jamieson, is "spoken when people's "misfortunes come by their own blame." The application of these words exactly corresponds to the use of the Greek AIT-iaomai, (*Αἰτιαομαι*, Causam attribuo, adsigno, Imputo, &c.—Crininor, accuso, culpo,) where there is a mixture of the senses of *Cause* and *Blame*; and the sentiment

conveyed by the Scotch proverb, agrees with the Greek idea in the phrase *Αιτιασθαι εαυτον συμβεβηκοτων*. Under the substantive *WITE*, the Islamic *Vyta* is explained by “*Vitii notare aliquem*,” by a foreign Lexicographer, who duly understands its connection with the Latin *Vitio*. If we should say, that *Aitia*, (*Αιτια*,) or *VAitia* denotes *Foul Matter*, or *Matter* in general, and that *Aitiaomai*, (*Αιτιαομαι*,) *VAitiaomai*, means *Vitio*, *Dare*, *Vituperare*, we come to the same point. An English Lexicographer might explain the Greek *Aitia*, (*Αιτια*, *Causa*, *ratio*, *occasio*, *Crimen*, *Culpa*, *Accusatio*,) by ‘*Ground, Matter, Subject- Matter* in general, but particularly of complaint, as of something *Foul, Vile, Bad*, to be imputed to any one,’ where in *Ground* and *Matter*, we are brought to the *Dirt* of the *Earth*, just as in German the same Greek word might be translated by *Grund*, and *Stoff*, terms adopted by Schneider, in his *Lexicon*, belonging to *Ground* and *Stuff*, in English, or as in Greek it might be explained by *Υλη*, *Materia quæcunque*, which the Scholiast on Pindar has employed, in a passage produced by Schneider. Pindar says, that a person performing illustrious deeds affords an *Aitia*, (*Αιτια*,) an *Argument*, *Subject*, or *Matter* for verses, where *Υλη* is employed, as an explanatory word. The term *Υλη* in Greek belongs to *Ιλυσ*. The preceding word to *WEATHER* in Lye’s *Junius* is *WEATH*, *Mollis*, where we see the idea of *WASH* matter, under another property. Lye produces the Saxon *HWITH*, *Lenis aura*, where we have the sense of *WEATHER* in its gentler state of *Agitation*. The reader will now understand, whence the terms in Greek for *Agitation* of various sorts and degrees, under the form *AITH*, (*Αιθ*,) are derived, as *AITHra*, &c. (*Αιθρα*,) *aeris serenitas*, (*Αιθρεω*, *Conturbo tempestate*,) which the Lexicographers do not refer to *AITHER*, (*Αιθηρ*,) *AITHO*, (*Αιθω*, *Uro*, *Accendo*,) *AITHusso*, (*Αιθυσσω*, *Splendeo*, *Suscito*, *Moveo*, *quatio*,) *AITHO*, (*Αιθω*, *Respiro*,) *AITHiops*, (*Αιθιοψ*, *Æthiops*, *Fuscus*,) which is supposed to mean the Sun-burnt person. I have conjectured, in another place, that *AITHuia*, (*Αιθυια*, *Mergus*, *Fulica*,) belongs to these terms, under the idea of *Burning*, just as *Fulica* belongs to *Fuligo*. This is partly wrong perhaps, and partly right. The *AITHuia*, (*Αιθυια*,) probably means the animal belonging to the *w-ASH*, or

w-ET spot, just as *Fulica* belongs to the *Foul* spot, and matter, as in *Fuligo*.

The following terms denote *Commotion*, sometimes accompanied with *Noise*, as WHISK, (Eng.) Scopula, with its parallels *Hviska*, (Swed.) *Wisch*, (Belg.) WISKE away, (Jun. Scotis est “Repente se alio proripere, atque ex oculis hominum amoliri,”) WISP, (Eng.) Cesticillus, where let us remember the application of ‘A Will of the WISP,’ in which the term of *Agitation* is brought to its original spot, as denoting the *Vapour* of the WASH spot.—WHIZZ, (Eng.) which brings us to HISS, &c.—WHIST, (Eng.) the term of Attention, and the game which demands attention. Hence we pass to HIST, HUSH, &c. &c. Wachter has produced WIST, Host, *Schwude*, as terms of excitement to Horses.—WHISPER with its parallels *Hvisprian*, (Sax.) *Wisperen*, *Wispelen*, (German, &c.) In *Susurro*, *pSithuros*, (Ψιθυρος,) *Zitto*, (Ital.) we have the form SS.—WHISTLE, with its parallels *Hvistlan*, *Wistlan*, (Sax.) *Suyselen*, (Belg.) *Fistulare*, (Lat.) &c. &c. where let us note the use of the Latin term *Fistula*, *Fistulo* applied to Hollow, Spungy, Oozy Matter, which brings us to the original idea,—Terra bibula et pumicis vice *Fistulans*.—*Fistula*, “A Hollow, Oozing ulcer,” says R. Ainsworth. WHEESE, with its parallels *Hvesa*, (Su.) *Hvesan*, (Sax.) &c. where we see the sense of Noise, with the idea of Oozing up, if I may so say, WET matter. Dr. Jamieson explains the Scotch “To WEESE, WEEZE,” by “To OOZE, to distil gently,” and he justly refers it to terms, relating to *Moisture*, Vos, Humor, &c. (Isl.) all belonging to WET, WATER.—The next word to WHISK, Scopula, in Junius, is *Wisnan Wyndis*, a Scotch combination, which is equivalent, as he says, to Chaucer’s “WHISKING blastes.” Lye says, that Junius is wrong, and that *Wisnand* means *Aridus*, *Marcescens*, from whence we are brought to WITHER, which the Etymologists have derived from WEATHER, or WITHER, (Sax.) Contra. We cannot separate in the phrase *WISNAND Wyndis*, the idea of *Parching* from that of *WHISKING*; and the union of these two words with the *Winds* shews unequivocally their origin. Dr. Jamieson explains *WISEN*, *WYSSIN*, by “To WITHER, to become “dry and hard,” and justly produces the parallel terms *WIZZEN*, (Eng.)

Wysniar, for *Weos-ian*, (Sax.) *Tabescere*, &c. and *Wisna*, *Foer-Wisna*, (Su. Goth.) Dr. Jamieson has produced the form *Wina* in the same sense, where the sound of *s* is lost, and let us note the combination *For-Weosn*, &c. from which we have *For-Wine* in old English, as in the Poems attributed to Rowley, "Thys ys alyche oure doome; the great, " the smalle, Moste WITHE, and bee *For-WYNED* by deathis darte. " (*Eclog.* III. 35-6.)—Look in his glommed face, his sprighte there " scanne, Howe woe-be-gone, how WITHERED, *For-WYND*, deade." The next term to WISEN in Dr. Jamieson's Dictionary is WISHY-WASHIES, "Bustling in discourse; a cant term for being slow in coming to the "point," where we are directly brought to WASHY matter. I see as adjacent articles; "To WHISK, 'To hurry away," &c. and WISS, "The *Moisture*, which exudes from Bark, in preparing it for tanning," where our author has justly referred us to WEESE, before produced; and WISCH, WASHED. In Welsh GWYSTYN means "Flaccid, flabby; "WITHERED; *Humid*," where in *Humid* we have the original idea. I see in the same page of Mr. Owen's Dictionary, GWYTH, Wrath, GWYTH, "A channel; a drain; a gutter; a vein," where let us note the parallel term GUTTER, the Spot, through which the *Water* GUSHES; GWYSG, or WYSG, "A Tendency downwards, or to a level, as of a fluid; "gravity; a *Stream*, or *Current*," GWYS, "A Bottom; a profundity. "Low, deep, profound," where we have likewise the original idea. The Welsh word WYSG will shew us, how *Æquus*, Level, may belong to *Aqua*; but whether it is under this precise idea, or whether the Welsh and Latin words directly belong to each other must be considered on another occasion.

We see, that the Saxon WEOSNIAN is translated by *Tabescere*, and WESAN is explained by *Macerare*, in Lye's Saxon Dictionary. I must leave the reader to consider, whether the Greek words *Fthino*, *Fthio*, *Ftheo*, *Fthiso*, *Ftheiro*, (Φθινω, Corrumpto, Tabesco, Φθιω, Corrumpto, Macero, Tabesco, Φθισω, Φθεω, Corrumpto, Φθειρω, Corrumpto, Vitio, Vexo, Vasto,) be not quasi FETHINO, FETHCO, FETHIO, FETHISIS, FETHEIRO, belonging to our Element FT, &c. Let us note, that FETHEIRO is explained by three words, attached to the same Elementary Character,

VITIO, VEXO and VASTO. In *Ffthin*, or *FETHINOPORA*, (Φθινοπώρα, Autumnus,) we have the season, where the fruit becomes WIZZEN. In *FETHEIRO* perhaps we have the form WITHER. Having proceeded thus far we must surely pass to *Fthoneo*, and *Fthano*, *Fthaso*, (Φθονεω, Invideo, Φθανω, Prævenio, Occupo.—Servit celeritati exprimendæ, Φθασω,) or *FETHONEO*, *FETHANO*, *FETHASO*. The term *FTHONEO*, (Φθονεω,) is only another form of *FTHEINO*, (Φθεινω,) *FETHEINO*, and it means, *To WASTE*, or *Pine away*, through *Envy*, “*Invidus alterius Macrescit rebus* “*opimis* ;” The sense of *Haste*, attached to *FTHANO*, (Φθανω,) *FETHANO*, might belong to the idea of *Agitation*, as in *FESTINO*, *VITE*, *HASTE*, *HASTEN*, *FAST*, *FASTEN*. If we should say, that *Fthano*, or *FETHANO*, means ‘*To go FAST*,’ so as to *Seize*, or *FASTEN* upon an object, before others; (Φθανει, Προτρεχει, προκαταλαμβάνει;) we cannot be very far from the idea, and we are probably directly connecting the term with its kindred words. This term has much embarrassed me, and I once sought for its origin in the Ægyptian Language, by supposing, that the *p* might possibly be a prefix. In this Language *Ton* signifies *Surgere*, and with the article *Pi-Tonf*, means “*Resurrectio*,” and I find, that I have thus endeavoured to explain it in my Copy of *Woide’s Dictionary*, p. 107. “*Tam subito et celeriter Surgo, ut alicui aliquâ in re Præ-veniam, ut prior aliquid faciam. Origo hujusce vocis mihi semper “aquam hædere fecit.”* I now seem to satisfy myself, that I have given the true origin, in referring it to the Radical *PT*.

To the terms expressing *Agitation*, *Noise*, *WHISK*, *WHISPERING*, &c. as relating to the *WET* matter of the Elements, The Air, Winds, *WEATHER*, &c. we must refer *EAST*, *WEST*, *VESPERA*, *ESPEROS*, (Εσπερος,) &c. which originally, I imagine, denoted the *Winds*, blowing in those quarters of the Heavens. The Etymologists have duly referred *EAST* to its parallels *East*, *Oest*, *Ost*, &c. (Sax. Belg. Germ.) *Eos*, (Hws, Oriens,) *Oster*, *Austr*, (Swed. Isl.) &c. and the term *WEST* to its parallels *West*, (Belg. Germ. Sax.) *Wester*, *Vester*, (Swed. Isl. Dan.) *ESPEROS*, *HESPERUS*, (Εσπερος,) *VESPER*. Wachter derives these words for the *EAST*, *OST*, *OSTEN*, from *Ustan*, *Surgere*, and Martinus from *Æstus*, by which we are still brought to the same idea, as all these

words are derived from Ooze matter, *Rising, Swelling, or Issuing up, Out, &c.* Wachter has duly produced the words derived from the EAST and WEST in the names of places, people, &c. as AUSTRIA, OSTARRICHE, and in the compounds EAST-Dæle, WEST-Dæle and VISI-Goths, &c. This source should be considered in investigating the origin of our names, as *Wastel, Weston, Aston, &c.* Wachter has noted the derivation of those, who refer WEST to *Wehen*, Spirare, as signifying “*Aura lenis*,” &c. by observing, that WEST in composition sometimes relates to the *Wind*, as *Gluck-WEST*, The favorable WEST, or Wind, “*Favonius*,” and our Sailors, I believe, talk of a WESTER, as referring to the *Wind*. Wachter however derives the terms WEST, WESE, &c. from the Greek *Peson*, (Πέσον, Cecidi,) the place of Sun-set. We shall surely agree, that the VESPER, ESPEROS, quasi VESER, (Εσπερος,) belong to WESTER, &c. and here the labial *p* has been added as in WHISPER. We shall then perhaps think, that ZEPHURUS, (Ζεφυρος,) quasi WE-ZEPHUR-os, or WE-ZPHUR, belongs to VESPER, &c. ESPer-os, WE-SPER-os. Thus then *Zephyr*, or WE-ZPHYR, is the WHISPERING Wind, (WHISPERING *Zephyr*.) The Latin AUSTER assuredly belongs to these terms for a Wind, AUSTR, &c. though it is applied to a different quarter. The Etymologists derive AUSTER ab *Haurienda* aquâ, and yet they cannot help recording some kindred terms, as AITHO, (Αἰθω,) ÆSTUS, &c. Some might imagine having proceeded so far, that *Iberia* belonged to *Hesperia*; which they might conceive to denote the *Western* or *Vesper* part. The term *Iberia* however brings us to the *Iberi, Celt-Iberi, &c.* the name of a Celtic tribe, from whence we should pass to the *Abroi* and *Cymry*. (Αβροι, Κυμβροι, ως τινες φασι, Κυμμεριοι, Steph. Byzant.) All this however would require much deliberation; yet the Celtic Scholars might still have before their view the idea, which I have here stated, as a possible or probable origin, from which the name of that illustrious Tribe among the Celts may have been derived. In deliberating on this point we ought not to forget, that the *Cimmerii* are supposed to live in *Darkness*, which might allude to the *Western* situation of this tribe. Gibelin, (Vol. I. 250.) has referred the name *Europe* to the term ערב WRAB, (which corresponds with *Erebus*,) as denoting the *West*. This origin for the word

is probable, yet perhaps *Europe* may be considered as quasi *Evrope*, where the form *EVR* would bring us to *IBER-ia*. All this I suggest as matter of meditation for future enquiries. There are often strange coincidences in words derived from different origins.

In the same leaf of Wachter with *OST*, *OSTER*, &c. *Oriens*, I see *OSTERN*, *Pascha*, the season of *EĀSTER*, which the Venerable Bede has referred to the Saxon Goddess *EOSTRA*. Wachter rejects this idea, and calls the Goddess *Frivola Dea*, about whom all antiquity is silent, “silet “tota retro antiquitas.” If the name however of the Goddess *ASTARTE* belongs to this Deity, as some suppose; antiquity has not been regardless of her glory. Wachter adds another reason for doubting the opinion of Bede, which, being admitted as a general principle, would be most fatal and deluding in the researches of the Antiquary and Etymologist. It is not probable, as he imagines, that pious Christians should adopt a name for so sacred a matter drawn from a profane source; yet in the same breath he relaxes in his principle, (“quamvis hæc ratio non *valde* “stringat,”) when he remembers, that the early Divines in the Saxon Church, by an unaccountable piece of indulgence, (“nescio quâ in- “dulgentiâ,”) permitted *Pagan* names to exist for the Days of the Week. The Antiquary, who wishes to succeed in his researches, must proceed on a principle directly opposite, and suppose, that all around him is of *Pagan* origin, that is, derived and continued from the most *ancient* periods. Dr. Jamieson has discovered this weak place in the most illustrious of our brethren, and he has added some valuable researches, relating to the Goddess, and to the Season. (Vid. sub voce *Pays*.) He supposes, that the Element *^S*, as I should express it, relates to *Love*, *God*, the *Sun*, &c. *Astar-Hita*, Amor venereus, *ASTUIN*, Amasius, and that *Isis* is a Goddess corresponding with *ASTARTE*, &c. If Dr. Jamieson will consider the Latin *Æstus*, he will perceive at once the original, and the metaphorical idea. In *Astar-Hita*, we have the *HEAT*, or *Æstus* of *Love*, where kindred terms are combined. The *ASÆ*, The Gods, *Odin*, &c. who is called *As*, are the *Æstuentes*, The Furious beings, the *WODE*, *ODE* personages. In the Scotch *ETTYN*, the giant, Dr. Jamieson will again see *ODIN*, and in the phrase “To *EASSIN*,

“To desire the Male,” he must decide whether it denotes the animal *Æstuanus*, ‘amore,’ that goes to HEAT, as we express it, or whether it belongs, as he thinks, to ESNE, The Male, another ODEX, or creature ‘viribus *Æstuanus*.’ The great Goddess ISIS, IS-IS, is quasi *Æst-Æst-us*, OOZE-OOZE, the Goddess of the OAS-IS, as I have before observed. If Dr. Jamieson will examine the Article *Pfingsten* in Wachter he will find, that this great Etymologist, to whose industry we are all so much indebted, has again entangled himself in the same toils. Yet I seem to perceive on some occasions, that similar scruples have seized on those who propagate, and those who explain words, and that attempts have been made to soften down a Pagan term into a word of a similar sound, formed from a more Christian source.

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WASTE, VASTO, VOID, WIDOW, &c.

The terms WASTE and VASTO, produced above, demand a fuller explanation. The Etymologists have detailed the parallels to WASTE and VASTO in various Languages, WUST, WUSTEN, (Germ.) *Woest*, *Woesten*, (Belg.) *Ost*, *Uuostan*, (Apud Francos,) *Aistoo*, *Aistoun*, (*Αιστω*, *Αιστουυ*,) *Guastare*, *Guater*, or *Gater*, (Ital. and Fr.) *Guaso*, (Welsh,) &c. &c. To these belong *Vacuus*, *VACUO* and *VOID*, where in *Vacuus* we perceive more strongly the idea of *Spungy*, Bog Matter. *WAIST*, The Middle, means the Hollow, *VOID* Spot, and as applied to the part of the frame, we are brought to the Greek *g-Aster*, (*Γαστηρ*, Venter, Uterus.) Let us mark the explanatory term *UTERUS*, under the form ^ATR with *UTER*, and compare these words with *OUTHAR*, (*Ουθαρ*,) *Udder*, *Euter*, (Eng. and Germ.) *Ustera*, (*Υστερα*, Vulva, Uterus,) and *g-Aster*, (*Γαστηρ*,) and we shall see, that they all belong to each other, and to the form *UDOR*, (*Υδωρ*,) *w-ATER*, *w-ASSER*, &c. The *er* in *Venter* would lead us to think, that it was quasi *VETTER*, and that it was directly attached to these words. The idea of the WASTE, *VOID* part of any thing, when considered as of some extent, as when

we speak of a *Desert*, brings us to *VASTUS*, *VAST*, from whence we pass to a kindred term *WIDE*, with its parallels *Wide*, *Weit*, *Wiid*, &c. (Sax. Germ. Belg.) &c. In Welsh *Gwag*, or as it is sometimes written *WAG*, means, as Mr. Owen explains it, "A *VOID*, a *VACUUM*," &c. &c. We are brought to the original idea of *VASTUS* in the following application, "*Turbidus hic Cæno VASTÂque voragine gurges Æstuât, atque 'omnem Cocyto eructat arenam.'*" (*Virg. Æn. VI. 296-7.*) We see in *Æstruat* the same fundamental idea, applied to another turn of meaning. From the term *VOID* we pass to *VUIDE*, or *VIDE*, (Fr.) *Vuoto*, (Ital.) *VIDUUS*, *VIDO*, in *diVIDO*, (Lat.) *WIDOW*, with the parallels *Widwa*, (Sax.) *cweddw*, (Welsh,) *Weduwe*, *Witwe*, (Belg. Germ.) *Vesve*, (Fr. G.) *Biuda*, (Span.) *Vedoua*, (Ital.) &c. &c. produced by the Etymologists. In *aVOID* we at once see *VOID* and *VITO*, where we cannot separate the *PUDGE* Hollow, and the *Vile PUDGE* matter. From *VITO* we pass to *VITium*. In the phrase "*VOID the Room*," produced by the Etymologists, we see the *Hollow*, or *Empty* place; but in the phrase '*VOID rheum, spittle*,' we see *VOID* directly applied to the *WATery Foul* matter, from which I suppose it to be derived. Under a similar form to *Vicium*, we have *Vicia*, The *VETCH*, or *FETCH*, which I have shewn to belong to the idea of '*Small PIECES of Dirt*.' In Wachter we have *WIDum*, which is explained by "*Vitalitium Viduæ*," and some derive it from *Witwe*, *VIDua*; though this Etymologist supposes, that it is the same word, as *WIDUM*, *Dos*, the portion given by the Husband to the Wife; and that it is derived from *WETTEN*, *Conjugare*, which belongs to *WEDDING*, as is shewn on another occasion. In the same column I see *WIDMen*, *Dicare*, which Wachter refers to *WIDUM*, "*Dos Ecclesiæ*." In German *WAISE* and *WAISEN*, mean *Orphanus* and *Orbari*, which Wachter has justly referred to *VIDUUS*, &c. He has justly seen likewise the kindred words, under the form *GT*, *QT*, as *Guith*, *Qweddw*, (Welsh,) and he has produced moreover the English *Quit*, from whence we may pass without effort to *Quiet*, and *Quietus*, belonging to the same species of *Soft Matter*. Wachter understands likewise, as others have done, that *VIDO* in *di-VIDO* belongs to this race of words *VIDUUS*, &c. and that such is the origin of the Etruscan

word *IDUARE*, *div-IDERE*, to which the term of the Calendar *IDUS* belongs. The Greek *IDIOS*, (*Idios*,) is produced as a kindred word, which would lead us to consider, whether the terms for Unity under the form *^S*, &c. as *EIS*, (*Eis*,) &c. should not be classed among the same race of words. Wachter produces the term *IDIS*, sometimes written *ITIS*, which he explains by “*Mulier solitaria et à consortio utriusque sexus separata, quales olim erant fœminæ Esæorum.*” This is a mystic term of great dignity in the ancient Teutonic Dialects, corresponding with the *Beata*, the *Devotee*, the *Recluse*, &c. and it is applied in its highest application to *Elizabeth*, the Mother of John, to *Anna* the Prophetess, and to the Virgin *Mary*.—We might enquire, whether that Mystic personage, called *ATYS*, “a consortio utriusque sexus castratione separatus,” be not a perverted application of this word. We might ask, whether the *ESÆI* were not to be referred to the idea of the *Solitary*. Wachter imagines, that the German pronoun *Jeder* is another of these terms.

Wachter has justly referred to *WUSTEN*, *w-Usten*, the Greek *AISTOUN*, (*Aιστουν*, *Delere*,) and *Guastare*, *Guaster*, or *Gater*, (*Ital. Fr.*) Luther has applied the German *WUST*, with great force and propriety, to the *Chaotic* state of the Earth, and our translators have used *VOID*, for the same object, as terms corresponding with each of the two Hebrew words, employed on this occasion, which belong to a different Element, “*Und die Erde war WUST und leer, And the Earth was without form and VOID.*” The term *Chaos* means the *Quag*, the *WAG*, or *BOG*. It is the *Cage* in the French “*Mare-Cage*,” The *BOG*; so that *Mare-Cage* is *Mire*, or *Mere-Quag*, or the *Quag-Mire* in a different order. In Greek too the Chaotic state is called the *BOG*, or *aByss*, “*And darkness was upon the face of the Deep*,” or *aByss*, (*Αβυσσου*.)—The adjacent word to *VOID* in Skinner is *VOGUE*, belonging to *VAGUS*, &c. which I have shewn to be derived from the *VAGUES*, or *Waves*; and in the same column I see *VOUCH*, which this Lexicographer refers to the Norman *VOUCHER*, *affirmare*, or rather “*citare in advocacyem seu Auxilium, à Lat adVocare.*” The term *Vouchsafè* is supposed to signify, that the Superior, in granting a request to his Client, warrants, or *VOUCHES* for the *safety*, or secure possession of the thing promised.

The terms VOICE, Vox may belong to the Race of words denoting the Mouth, produced on the former occasion, as BUCCA, &c. yet Voco may be a term of *Excitement*, signifying ‘To *Stir up*,’ &c. as in VEXO, &c. In the same opening of my Dictionary, where VACUUS occurs, I see VACILLO, which I have shewn to belong to BOGGLE, VAGUS;—VAGINA, which means the VACUUS locus, ‘The Hollow for the Sword,’ as in the phrase, “Ense ebur VACUUM,” which is ‘Ense VAGINA VACUA,’ though these words are sometimes combined in another manner, as “Gladius VAGINÁ VACUUS;”—VACCINUM, “A Blackberry,” &c. where the VAC may perhaps belong to BACCA, and VADUM, where we are brought to the spot, supposed in my hypothesis. In Irish FAIGIN is “A Sheath, Scabbard,” and in the same opening of Mr. Shaw’s Dictionary I see FAHDB, “A fault, a WIDOW;”—FADH, A Mole, FADHban, A Mole, Hillock, FACHAIN, A Puffing, and in another place we have FAS, “Empty, VACANT, Hollow,” FAS na h aon Oich, A Mushroom, which means likewise “Growing, increase,” and which I have before derived from the idea of the Swelling out of PUDGE Matter; and I see likewise as adjacent words FASACH, “A desert Wilderness,” FISNE, “A wheal, pimple, measles,” with various other terms produced on a former occasion. In other places I see FASUICHAM, “To destroy, “to lay WASTE;”—FEADHB, “A WIDOW, a fault, defect.” In the same page of Mr. Shaw’s Dictionary with the latter word, we have FEADHAN, “Wild, Savage.” FEAD, “Timber, Woods,” FEADH-chua, “Venison, “An extent of Country,” which brings us to the Teutonic terms produced on a former occasion, WEIDEN, Venari, WUT, Ferus, Lignum, &c. and I see moreover FEADAN, “A pipe, reed, flute, a spout, hollow “place, through which the wind eddies,” which brings us to FISTULA, FIDI, FISSUM, FEAD, WHISTLE, or Shrill noise, FEAD, A bulrush, an Island, FATHOM, which conducts us to the VADUM, The PUDGE, WASH spot, supposed in my hypothesis.

The English ODD is justly referred by the Etymologists to *Oed*, (Belg.) *Oed*, *Od*, (Germ.) *Desertus*, *VACUUS*; and Wachter has properly referred the German OEDE, OST, &c. to *w-USTE*, &c. We shall now be reminded of the Greek OIGO, (Οἶγω, *Aperio*,) which connects itself

with the OG in OGKOS, (Ογκος, Tumor, Moles, massa, strues, Gleba terræ,) where we have the *Swelling up* of *Soft Earth*. Hence too we have OGmos, (Ογμος, Sulcus,) The Raised Furrow. All the Greek words, with which these terms are surrounded, belong to the same idea, OIDEo, OIDNon, OIdma, Ozos, (Οιδεω, Tumeo, Οιδνον, Tumor Terræ, Oιδμα, Unda, fluctus, maris, Æstus, Oζos, Nodus arboris, Ramus,) signifying To *Swell* up,—The Swelling WATER, &c. OIAX, (Οιαξ, proprie Clavus, Gubernaculum,) belonging to ECHO, ISCHO, (Εχω, Ισχω,) which contain the idea expressed by IXos, (Ιξos, Viscum,) or *v-Isous* Matter, and Ozo, (Οζω, Oleo, Fæteo,) in Latin ODOR, &c. which belong to the idea of the *Foul* smell, of the vapour, or exhalation, which OOZES, or Issues from OOZE Matter.—OIZus, OIZuros, (Οιζυς, Ærumna, Miseria, Oιζυρος, Ærumnosus,) ODune, (Οδυνη, Dolor,) ODusso, (Οδυσσω, Irascor,) derived from the idea of *Agitation*, or *Disturbance*, ODUromai, (Οδυρομαι, Fleo,) To Weep, where we have the form UDOR, (Υδωρ,) WATER, and Odos, (Οδος, Via,) The *Via*, WAY, WEG, &c. &c.—In Greek Ozotheke, (Οζοθηκη,) is Oletum, Cloaca, which brings us to the true idea, and here let us mark Oletum and Oleo, which connect themselves with Olea, Oil, &c. All these words ultimately belong to Uligo, Ulva, (Lat.) Ilus, Elos, (Ιλυσ, Limus, Ελος, Palus.) The term OITOS, (Οιτος, Ærumna, calamitas, &c.) denotes *Calamity*, *Destruction*, and the metaphor, from which it is derived, will be manifest from terms in the same column of Hederic's Vocabulary, OISTros, (Οιστρος, Æstrus, tabanus, asilus, Furor, insania, Irritatio, Cupiditas vehemens,) the strongest term for *Agitation*, *Irritation*, &c. OISTos, (Οιστος, Sagitta,) and Oisua, (Οισυα, Salix.) The origin of OISTros, (Οιστρος,) from Oozy, *v-Isous* Matter, will not surprize us, when we learn, that it is used with Chrio, (Χριω, Ungo,) which actually signifies To *Smear*, or *Grease* over, as with *Sticky* matter, and then To *Stick* into, “Χρειαι τις αυ με ταν ταλαιναν Οιστρος.” (Prometh. 583.)

WETZEN in German is another term of *Agitation*, and means “Acuere, instigare, incitare, acriter impellere,” as Wachter explains it, to which he has produced as parallels, WHET, (Eng.) Hwettia, Hwæssa, (Swed.) Hwettan (Sax.) &c. &c. It is impossible not to acknowledge

that WHET, the term of *Excitement*, belongs to the WET, WATERY Matter. The term WASS means "*Mucro*, adjective *Acutus*," and it is referred by Wachter to WETZEN; yet he sees no relation between these terms and the words for WATER, though WASS occurs in the same column of his Lexicon, with WASSER, Aqua, and WASE, "Cœnum, "Lutum." This Etymologist has however justly referred WETZEN and WASS, &c. to a series of Greek and Latin words, denoting what is Sharp, as ACER, *Acutus*, *Acuo*, &c. (Lat.) OXUS, *Oxuno*, (*Oξvs*, *Oξυνω*,) and it is impossible, I think, for us to doubt, that the terms for What is WHETTED up, *Stirred up*, or *Excited*, what is *Sharpened up*,—What is *Sharp*, or *Sharp-pointed*,—What *Cutts*, &c. &c. belong to the idea of *Excitement*, as existing in OOZE, *Aqua*, &c. *w-ET*, *w-ASH* Matter, in a state of *Agitation*, as HACK, HASH, *Hatchet*, AX, HOUGH, &c. &c. which I have examined in a former work, (*Etym. Univers.* Vol. I. p. 652, &c.) and which I there refer to the Ground in a state of *Agitation*. I now differ in nothing from my conceptions detailed on that occasion, but by supposing, that the *Agitated Ground*, or *Dirt*, more particularly relates in its original idea, to *Dirt* in a WASHY, or OOZY, *w-ET* state, as in *w-ASE* Cœnum, *Lutum*.

When we consider this idea of WASHY *Dirt*, if I may so say, as the original and prevailing notion; it will shew us more distinctly and unequivocally the state of the question. It will at once unfold to us, how Races of words are connected, which under another point of view do not exhibit such striking marks of affinity, and it will suggest to us, on many occasions, whence that peculiar turn of meaning in certain terms is derived, from which they have their force and spirit under their various applications. We may observe in general, that terms denoting the action of *Sharpening up*, *Hacking*, *Cutting*, are derived from the idea of WASH, *Slip-Slop* Matter, easily *Separated*, *Loosened* into various parts, *Pashed* about, *Stirred up*, *Excited*, *Agitated*, &c. The idea of *Cutting*, of *Sharp pointed Instruments*, or of making an Impression upon any thing by the action of *Gashing*, *Cutting*, *Sticking* is connected through the whole compass of Language with that of WASH, *v-Isious* Matter, at once easily *Separated*, or *Stirred up*,—*Compressed*, or *Squeezed*,

and *Compressing*, or *Squeezing*. The terms *Gash* and *Squeeze* alike belong to *sQuash* Matter, easily *Squash'd*, *Gushing*, or *Gushed* about, if I may so say, and likewise having the power of Compression. The action of *Squeezing* is generally for the purpose of *Squashing*, or Separating. We see how the terms *Stick*, *Sticky* connect themselves with the idea of *Sticking* together, to, out, in, into, &c. and I shew in another place, that *PASH*, *PUSH*, *POKE*, *FIX*, *inFIX*, belong to *PASH*, or *PUDGE* Matter. In *FIGO*, *inFIX*, we at once actually see the idea of *Sticking* together, and of *Sticking* into, and we perceive, how from hence we pass directly to *Sharp Pointed Instruments* able to *Stick* into. Wherever we direct our attention, we come to the same species of Matter, producing the same train of ideas; whatever may be our mode of representing the connection in particular cases, according as the terms may seem to belong to the different qualities of that species of Matter, conceived under different actions, and in different points of view. These observations will fully shew us, how *HACK*, *HASH*, *HATCHET*, &c. (English,) *Acuo*, (Lat.) with their kindred terms expressing the action of *Cutting*, &c. belong to *Ooze*, *Aqua*, *WET*, *WATER*, &c. &c. We see how *Cleave*, *To Divide*, and to *Stick*, belongs to *Slimy*, *Clammy* matter, under its two properties in different states of being easily *Separated*, and of *Sticking* together; and *Sliver* belongs to *Slaver*, *Slip*, *Slop* matter, from its property of *Slipping* about, *Parting*, *Separating*, &c. In Dutch and German the two words *Stypen* and *Schleifen* respectively mean, as my Lexicographers explain them, “To *WHET*, “to *Sharpen*, and to make Sharp,” and “To *WHET*, grind, set an Edge, “furbish, brighten, polish.” The German word likewise means, “To “drag, trail, or train,” that is, *To Slip* about, and the Dutch phrase *Straat-Slyper* means a lazy fellow, that goes up and down, or *Slips* about the Streets. Both these terms occur in the same page of their respective Dictionaries, with *Slym* and *Schleim*, corresponding to our English *Slime*. Wachter has justly referred the German word *Schleifen* to the Greek and Latin *Glūfo*, (Γλυφω,) and *Lævo*; and he might have added *Lima*, *The File*, *Limo*, *To File off*, *Limpidus*, &c. where we cannot help seeing, how *Limo* connects itself with *Limus*, by some

process. The first passage under *Limo*, produced by R. Ainsworth, is, “In arbores EXACUUNT, *Limantque*, cornua Elephanti,” where we may observe, that, according to my conceptions, *Acuo* belongs to *w-ETzen*, *w-ASH*, *w-ASE*, by the same, or a similar process to that, under which *Limo*, in the sense of *Acuo*, is connected with *Limus*. Again let us mark the Ex in *Ex-Acuunt*, which I refer to the same source, as *Acuo*, and which we see co-operates with the force of Ac in *Acuo* in strengthening the idea. The Greek verb ASKEO directly belongs to this race of words, and we shall hence see, why it has sometimes been explained by *Polio*, (*Ασκειω*, Colo, exerceo, percolo, meditor, Polio.) The proper sense of ASKEIN, *Ασκειν*, is To WET, WETZEN, To *Sharpen*, *Polish*, or *Work* any thing *up*, and then To Practice, or Perform any thing in a *Worked up*, elaborate state or manner. Hence it is applied to Action, in its more excited and intensive state, that is, to *Practise* and *Exercise*, in opposition to any action done without continued practise,—Σιδονες ευ Ησκησαν, scl. Pocula, &c.—Ερμιν Ασκησας, Εξυς’ Ασκησας, &c. &c. Ασκειν τεχνην, αρετην, λογους, &c. Ασκητης, Αθλητης, &c. When ASKEO is joined with *^Xuo*, *^Xeo*, &c. (*Ξυω*, *Ξεω*, Scalpo, Polio, &c.) it meets with kindred words, (*Και τα μεν Ασκησας κεραοξοος ηραρε τεκτων.*) We shall agree, that ASKEO, (*Ασκειω*,) To WHET up, is the verb belonging to Askos, (*Ασκος*, Uter,) and we have only to determine the precise idea, by which they are connected. The original sense of Askos, (*Ασκος*, Pellis, Uter,) seems to be that of *Pellis*, The *Skin*, and next the *Bottle* made of a Skin. The sense of the Skin is derived from the sense of *Scalpo*, To *Scalp*, or *Tear off*. I shall shew, that *Pellis*, *Peel*, and *Polio*, belong to each other for the same reason, and ultimately to *Pelos*, (*Πηλος*, Limus.) If the first sense annexed to Askos, (*Ασκος*,) had been that of the *Bottle*, or Bag, I should have imagined, that the original idea was To *Swell*, or *Rise*, as in *Ampulla*, where the *Pul* still ultimately belongs to *Pelos*, (*Πηλος*.)

WICK, WICH, &c. belonging to the names of Towns.

I have found it necessary to introduce in various parts of my Work the term WICK, WICH, &c. existing in the names of Towns, as in *WarWICK*, *NorWICH*, &c. and I have shewn, that this term reverts to its genuine idea, when it is applied to Towns by the *Water* side, as *BerWICK* upon *Tweed*, *IpsWICH*, &c. I have compared *w-ICH* with the *ΟΧΤΗ*, *ΑΚΤ* and *ΑΙΓ* in the Greek terms *ΟΧΤΗος*, *ΟΧΤΗε*, *ΑΚΤε*, *ΑΙγιαλος* (*Οχθος*, *Ripa*, *Littus*, *Terræ tumulus*, *collis*, *Labra ulcerum prætumida*, *Οχθη*, *Littus*, *Ripa*, *Ακτη*, *Littus*, *Sambucus*, *Farina*, *Αιγιαλος*, *Littus* :) To these we might add *Os*, *Ostium*, which are taken in their original sense, when they denote “The Mouth, or Haven of a *River*.” To WICK belong likewise *PAGus* and *VICus*. Wachter after having explained *WIK*, or *WIG* by “*Arx*, *turris*, *propugnaculum*;—“*Oppidum*, *Vicus*, *villa*, *multorum segura mansio*;—*Monasterium*,” produces as another sense of the word, “*Sinus Maris vel fluminis*,” where we have the original idea of a *Recess*, or *Hollow*, or of *Ooze*, *WASH*, or *PUDGE* Matter. Whence it had the sense of a Town, as connected with this idea, whether secondary, or original, I must leave the reader to decide; as I have performed my duty by bringing the word to its original Spot, according to my hypothesis. To determine this connexion is equally the business of the Lexicographer, whose duty it is to discover the intermediate idea, by which one sense is allied to another. We may observe in general, that the sense of *Holding*, or the *Hold* is derived from different modes of conceiving the same species of *PUDGE* Matter, either as being of a *Viscous*, *Tenacious* nature, able to *Hold*; or as belonging to *Holes* and *Hollows*, capable of containing, which sense of *Holes* or *Hollows* is attached to *PUDGE*, *Spungy* matter, separating into *Vacuities*, into which people *Sink*, or as being in the *Low*, *Depressed*, *Hollow* spot in point of situation. We must remember too, that *Towns* were commonly placed by the water side, for the advantages of *Drink*, *Fertility*, &c. and thus both from the original

Etymological idea, annexed to *Vicus*, *WICH*, *WICK*, &c. and likewise from custom, such terms are more frequently found to be applied to places by the *Water-Side*, as in *Ips-WICH*, *Green-WICH*, &c. I shall shew, that the word *Town*, with its great race of parallels, belongs to the Element *TN*, under a similar union of ideas, and that *Holm* in the names of Towns, is attached to the *Hole*, *Hollow*, &c. by a similar process. In the same opening of Wachter, where *Hole*, *Cavitas*, *Holen*, *Cavare*, *Holen*, *Capere*, i. e. To *Hold*, *Holle*, *Tartarus*, or *Hell*, occur, we find likewise *Holm*, "*Locus aquâ circumfluus*," as this writer explains it, who observes moreover, that it means in Anglo-Saxon, "*Insula Amnica, et planities herbida aquis circumfusa*," though he sees no relation between it, and the terms, with which it is surrounded. Hence we have the name *Stock-Holm*, and hence, says Wachter, is the name of *Ulm* on the Danube. Our familiar surname *Holmes* is derived from this origin. In German *Wick* is equally common, as in English, for the names of Towns, and to this, says Wachter, we must refer the term *Bruns-Vicum*, *Bruns-Wick*, *Brunonis oppidum*. If *Brun* means the *Well* in this name, the *Wick* will bear its more original sense. In *Baili-Wick*, *Candle-Wick Ward*, we have the *Secured*, *Separated Spots*, or *Divisions* of a similar kind, and in the Dutch *WYK*, "*A Retreat, refuge*," and "*A Ward, quarter, Parish*," we have the same term. The verb to this substantive is *WYKEN*, "*To retreat, with- draw, depart, to give way*," where we pass into the sense of *WEICHEN* and *EIKEIN*, (*ΕΙΚΕΙΝ*, *Cedere*.) We might here ask, whether the term, which we hear for an Indian Village, *WIG-Wam* be not of Teutonic origin; where the *WIG* might belong to the words before us, and the *WAM* might denote the same as *Ham* in our names for Towns, as *Notting-Ham*, and the spot, where I am now writing these discussions, *Harding-Ham*. The Welsh however affords probably the original combination from *Gwig* and *Gwam*, similar to *Wick* and *Ham*. Among other senses of *WIK*, the *Hold*, is that, as we have seen, of *Monasterium*, The Sacred, or Guarded *Hold* of the *Cloister*, as it is called. Wachter suggests, that if the word comes from *Weichen*, *Cedere*, then "*Monasterium est secessus, nec hoc tantum, sed etiam asylum*,"

“et sacrum refugium.” I wonder that this sense of a *Sacred Hold*, or *Sanctuary*, as we should say, did not direct our Etymologist to the German *Weihe*, Sanctus, Sacer, under which he produces *WIG-bed*, Altare; and here we are told, that *WIG* signifies *Templum*. I ought to note however the combination *Wei-Wasser*, and the sense of *Weiheu*, “Lustrare, mundare, purgare,” from whence we might suppose, that *Wei* was quasi *WEJ*, relating to *WATER*, the great Cleanser, or Purifier. Wachter compares the Greek *Agios*, (*Αγιος*, Sanctus,) with this German word. I ought moreover to observe, that the form *G* denotes *Fire*, from the same idea of *Commotion*, and we know, that *Fire* is another great Purifier. I must add too, that in *Agion*, (*Αγιον*, Sanctuarium,) we seem to be brought to the idea of the *Sacred Hold*, and in the Comic application of the verb, we see the same idea, *Ταυθ' ηγιζεν εις σακταν τινα*, (*Aristoph. Plut.* 681.) where the Priest is described as going round the altars; and if he found any cakes left, says the Poet, “He secured them in the Sanctuary of his sack.” Thus it is difficult to decide on the precise idea annexed to the term *Agios*, (*Αγιος*.) Under the form *AGG AΓΓ* in Greek we have *Aggos*, (*Αγγος*, *Vas*,) which will bring us to *Agkos*, (*Αγκος*, *Vallis*,) where we have the sense of *w-Ik*, “Sinus, vel profundus locus.” Wachter justly refers *Weihe* to *WEICH*, Sanctus, as the original form, which means likewise “Mollis,” and “Civitas, multorum segura mansio.” In Gothic *Weiha*, *WEIHS* is Sanctus, Sacer, *Wehs*, *WEIHS*, *Vicus*, castellum, and in the preceding column of Lye’s Dictionary I see *WEGS*, motus, fluctuatio.

In Scotch *WEIK*, or *WEEK* denotes “A Corner, or Angle.”—The “*WEIKS* of the Month, The *WEEK* of the Ee,” where *WEIK* signifies The Brinks of a Hollow, as in *OCHTHE*, *AKTE*, (*Οχθη*, *Ακτη*, *Ripa*, *Littus*.) Dr. Jamieson has justly referred this word to *WIK*, (Su. Goth.) *Oegen WIK*, and he adds, as follows. “Perhaps *Hoek*, Angulus, is “radically the same. The terms, in different Languages, originally “denoting any Angle or Corner, have been particularly applied to those “formed by Water. A. S. *Wick*, the Curving Beach of a River; Teut. “*Wijk*, id. Su. G. *Wik*, Isl. *Vik*, a Bay of the Sea; whence Pirates “were called *Viking-ur*, because they generally lurked in places of this

“description.” He moreover justly refers WICK in the names of Towns to these words. Let us first mark the word *Vikingur*, from whence perhaps the term *Bucaneer* has been taken, yet this is not a decided point, and I have referred it to a different origin in another place. Let us mark the terms BAY and BEACH, which convey precisely the same idea as WIC. Dr. Jamieson is right in conjecturing, that HOECK, the Angle, is radically the same, as WEIK, &c. but he has not seen, that the AGG, or *Ang*, in *Angle*, is a kindred Radical form. Let us note the OEG in *Oegen Wik*, and we shall perhaps now be of opinion, that OEG with its kindred terms EYE, *Oculus*, &c. denotes the same as HOECK, *w-Ik*, the *Hollow*. We shall now understand the force of the word HECKE, as it is adopted in the Poems attributed to Rowley, in reference to a Nook in a stream. (*Rowley's Poems*, Edit. Milles, p. 434.)

“ Stronge ynn faithfullnesse, he trodde
Ovrr the *Waterrs* lyke a Godde,
Till he gaynde the distant HECKE.”

“ Thenn the foulke a brydge dydd make
Ovrr the streme untoe the HECKE.”

My German Lexicographer under ECKE has the following explanation, “*Eine land ECKE*, so sie in die see erstreckt, A point of Land, a cape, “a promontory, a foreland. ECKEN an den *stromen*, Corners, or Windings “of *Rivers*.” We here unequivocally see, that Rowley has applied HECKE most accurately in its appropriate sense of something belonging to the Banks of a *Stream*, whatever may be its precise turn of meaning, as connected with the original idea. The interpretation of the German word is directed to the sense, which ECKE has of what we call by a kindred term, the EDGE, *Point*, Extremity of any thing. When ideas run into each other, it is impossible, or rather it is an idle attempt, to disentangle them. I have shewn, that the sense of ‘What is *Sharpened* ‘up,—What is *Sharp Pointed*, of WHETTING up, or of What is WHETTED ‘up,’ is derived from that of WET, or WASH Matter, in a state of Excitement. Under another mode of considering the same *Spot*, the idea of the EDGE, or the *Top*, brings us still to the *Hole*, or *Hollow* of the *Low* WET, PUDGE Spot, just as *Fastigium* signifies the *Top*, or *Bottom*,

Height, or *Depth* of the Fossa; as the *Vaulted* Roof relates to the *Vault*, or Low Spot, as *Lacunaria*, belongs to the *Lacuna*, because the Concavity, or a *Hollow* implies likewise *Convexity*, and as *Angulus*, the containing Recess, supposes likewise the *Salient Angle*, as it is called, or *Projecting* Point. Thus we see, how ΗΟΕΚ, the Recess, or Hollow of Ooze Matter, the *w-Ick*, the *Bay*, &c. the *Hooking* in part, may belong to the *EDGE*, the *Projecting* Part, and how these ideas may be sometimes so involved with each other, that we know not how to separate them. Whatever mode we may adopt in conceiving the matter, the fact of the *Hook*, *Hank*, *Angle*, &c. belonging to the Swelling Ooze Matter, is unequivocal in the Greek ΟΓΚΟΣ, or *Onkos*, (Ογκος, Tumor, Moles, Massa, strues, gleba terræ, *Uncus*, &c. &c.) and ΟΓΚΕ, or *Onke*, (Ογκη, *Angulus*, seu *Uncus*, Magnitudo, &c.)

Terms under the forms [^]G, [^]K, &c. [^]GG, [^]GK, or [^]NG, [^]NK, &c. denoting ‘What *Holds*, *Confines*, *Constringes*,’ &c. as *HOOK*, *HANK*, &c. &c. &c.

The train of ideas, which I have above unfolded, and which I now propose, as the last result of my researches on this Race of words, will bring us to the terms under the form [^]G, [^]GG, or [^]NG, [^]NC, which express what *HOOKS* or *HANKS* in, *Holds*, *Confines*, *Constringes*, *Nips*, *Pinches*, *Gripes*, *Grieves*, *Annoys*, &c. These words, I imagine, are all derived from *PUDGE*, *Bog Matter*; or as we may represent such words, when the vowel-breathing becomes weak *p-UDGE*, *b-OG*, *v-Iscons*, *f-Ixing-in*, *Oozy*, *w-Asuy* Matter, considered simply as *Oozy*, *v-Iscons*, or *Tenacious* Matter, capable of admitting and making Impressions, or as *Tenacious* Matter, in a *Hole*, *PIT*, *w-Ick*, &c. &c. in various states of *Action*, *Agitation*, *Commotion*, &c. &c. We see how the form [^]GG, as in Greek ΓΓ, or ΓΚ, GK brings us to the form [^]NG, [^]NC, &c. *Aggos*, or *ANGOS*, *Agkai*, or *ANKai*, (Αγγος, Vas quodlibet, ut dolium, Αγκαι, Ulnæ,) and thus we understand, how *HOOK* and *HANK* may belong to each other. Among the words, under these two forms expressing the train

of ideas above unfolded, we must class the following, HOOK, HUG, HECK, HAsp, HATCH, (The *Catch* of the Door,) HITCH, (To HITCH on, To HITCH about, where we see at once Tenacity and *Motion*,) HACK, HOUGH, Ax, &c. *Pick-Ax*, &c. *Matt-Ock*, the *Mud-Ax*, where we perceive combined the two ideas of *Sticking into*, or *Impression* on an object, and the Loosening, or Separation of Parts belonging to the action of *Gashing* into a thing, when referred to *Gash* Matter, if I may so say;—HECK, HECKLE, To fasten by means of a Hook, To Dress Flax, by HACKING, Catching, or Twitching upon its surface, HATCH Eggs, i. e. to HACK Eggs.—ECHO, ISKO, AGO, (Εχω, Ισχω, Αγω, Duco, Frango,) AGO, (Lat.) where we have terms expressing *Tenacity*, and *vIscosity*, and likewise *Separation* of Parts with Commotion, *w-AGging*, &c.—AGOS, (Αγος, Cubitus,) AG-OSTOS, (Αγοστος, Interior pars manus, Vola,) AGKAI, AGKON, AGKOINE, AGK-ISTRON, AGKALE, AGKULE, AGGULE, AGKULOS, AGKLOS, AGKLEUO, ANKAI, ANKOS, ANKOINE, ANKALE, ANKULE, ANGULE, ANKULOS, ANKLOS, ANKLEUO, (Αγκαι, Ulnæ, Αγκων, Cubitus, Quælibet curvatura, Αγκοινη, Ulna, Αγκιστρον, Hamus, UNCUS, quilibet, Αγκαλη, Ulna, Αγκυλη, Jaculi genus, Curvatura cubiti, Αγγυλη, Lorum, Αγκυλος, Curvus, adUNCUS, Αγκλος, pro Αγκυλος, Αγκλευω, Servo,) AGGOS, or ANGOS, (Αγγος, Vas quodlibet,) where in *v-As*, we have a word under the form VS, *v-S*; AGKOS, or ANKOS, (Αγκος, Vallis,) where we have the Low, and often Watery Spot, or *w-ICK*:—AGKALPIS, or ANKALPIS, (Αγκαλπις, Præcipitium,) OGKE, or ONKE, (Ογκη, *Angulus*, seu *Uncus*;)—Oghos, or ONKOS, (Ογκος, Tumor, Moles, massa, strues, gleba terræ, UNCUS, Pondus, Onus,) where in *Gleba Terræ*, we see the original idea of Consistent, *v-Iscons* Matter, or a Mass, or Lump of Dirt; and let us note, how in the form OGK of OGKOS, denoting *Pondus*, we are brought to WEIGH, WEIGHT, &c. and how under that of *On*, we come to the Latin ONUS.—AGKURA, or ANKURA, (Αγκυρα,) ANCHORA, ANCHOR, (Lat. Eng.) EGCHELUS, or ENGCHELUS, (Εγχελος, *Anguilla*, AN-AGKE, or AN-ANKE, Αναγκη, Necessitas,) where we mark the kindred Nec, quasi ANEK in Necessitas, ONUX, (Ονυξ,) UNGUIS, (Lat.) ONGLES, (Fr.) which form ^NGL brings us to *Nails*, or NAIGLES;—UNCUS, ANG-USTUS, which is the same form

as AG-OSTOS, (Αγοστος,) *Angulus*, *Anguis*, &c. &c.—HANK, HANKER, HINGE, HAND, HENT, (To Seize, Hold,) AND, (The Conjunctive of Coupling, or HANKING.)—HOUND, HUNT, HANDLE, ANSA, ENSIS, EGCHOS, ENCHOS, (Εγχος, Hasta,) ENTEA, (Εντεα,) What a person *Holds*, or what *Holds* him IN, ENFOLDS him, What is ON him.—To HAUNT a place, To frequent a place, as to appear HANK'D to it.—UNGO, AN-OINT, &c. where we see the original idea of Sticky smear Matter; and we note in AN with its kindred terms ON, how these particles may be derived from this species of Matter, quasi Ogg, Ong, ON, &c.—Egkata, or ENKATA, ENTERA, (Εγκατα, Εντερα, ENTRAILS, INTESTINUS, Spl-AGCHNON, or Spl-ANCHNON, (Σπλαγχνον, v-IsCUS,) Spel-UNCA, ANTR, on, um, (Αντρον, Antrum,) EGGUS, AGCHI, or ENGUS, ANCHI, Echomenos, (Εγγυς, Αγχι, Prope, Εχομενος, Εγγυς, Suid, Adhærens, Conjunctus, Vicinus,) AGOS, WNG, (Welsh,) Near, ^NIGH, ^NEIGHBOUR, ^NEXT, NGSh, שן “To be close to, confined by, or IN. To Straiten, oppress, “Squeeze,” &c. says Mr. Parkhurst, NIGGARD, (Eng.) of a Gripping, *Ard*, or Nature, where the breathing before the N is lost and inserted between the two Consonants:—Isle, Island, Insula, “A Land Closed “IN, or ENVIRONED with the Sea,” &c. as Robert Ainsworth explains it; INNIS, (Celt.) ^NESOS, (Νησος,) &c. &c. where we are brought directly to the original idea of Water, whatever we may think of the secondary sense, which it may bear of an Enellosure.—These terms will be fully sufficient for the purpose of shewing us, how such various forms, which appear in many cases so remote from each other, may all ultimately be referred to the same form, and to the same fundamental idea.

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The Terms VIDEO, WISE, &c. &c. considered.

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I have supposed on a former occasion, that such Terms as the following are to be referred to the *Plastic* nature of PUDDGE, or v-IsCous Matter, under the idea of *Form*, *Shape*, &c. &c. VIDEO, with its parallels (Lat.) EIDO, (Ειδω,) IDEA, (Eng.) IDOL, (Eng.) EIDOLON, (Ειδωλον, Idolum,



Simulacrum,) *Indalma*, (Ἰνδαλμα, Simulacrum, Species,) *Isemi*, (Ἰσημι, Scio,) *Eiko*, (Εἰκω, Similis sum, Cedo,) which I have before compared with the English *WEAK*, and the German *WEICHE*, and in which we unequivocally see the idea of *Soft Yielding Matter*;—*PHIZ*, (Eng.) *Visage*, (Eng.) with its parallels *Vis à Vis*, (Fr.) *Viso*, *Visaggio* (Ital.) &c. *Visard*, (Eng.) *Visiere*, *Visiera*, &c. (Fr. Ital. &c.);—*deVICE*, *deVISE*, *adVISE*, &c. (Eng.)—*VICE*, The fantastic *Figure* of our ancient Farces;—*WISE*, as in *No-WISE*, *Other-WISE*, *No Form*, *Way*, &c.—*GUISE*, (Eng. and Fr.) *Guisa*, (Ital.) *Guiscards*, (Ital.) people disguised in *Visards*, &c.—*QUIZ*, (Cant Word,)—*WISE*, *WIT*, *WITTY*, *WIST*, *WOTE*, (Eng.) with their parallels in various Languages, *Wis*, (Sax.) *Weise*, *Wissen*, (Germ.) *Wiis*, (Dan.) &c. &c. to which we must add *WITNESS*, *WITCH*, *Wizzard*, (Eng.) &c. *Witega*, (Sax.) *Propheta*. These words relate to the notion, which I have supposed; yet we shall see, how some of them are attached to words, which belong to the idea of *Agitation*, *Commotion*, &c. These ideas are in many cases inseparably involved with each other. I might state my hypothesis by observing, that these Terms expressing *Form*, *Appearance*, *Sight*, *Knowledge*, are derived from the Pliant, *Plastic* nature of *Oozy*, *v-Isous* matter, which is readily or easily moved, *Stirred* about, together, &c. which quickly, or readily gives way, so as to receive, or admit of *Form*, and hence it relates to that *Quick*, *Pliant*, or *Ready* Faculty of the Mind, able to *Form* images to *deVISE*, *Invent*, &c. or to the *Quick Powers* of the *Imagination*, as we express it. In the same manner we see, that the term *Imagination* belongs to *Image*, which I shall shew to be derived from the Plastic *Matter* of *Mud*. That the Greek words relating to *Sight* are connected with the notion of *Ooze* Matter, under some process, is evident from the following terms, which are directly attached to these words, and which actually relate to this species of Matter, as *Idos*, (*Idos*, *Sudor*), and *Idalimos*, (*Ιδαλιμος*, *Æstuosus*, *sudorem ciens*, *Speciosus*.) I have shewn, that the Italian *Guisa*, *Manner*, connects itself with *Guizzare*, *To Swim*, *frisk*, *row*, and *WITZ*, in German, not only means “*Acumen ingenii*,” but likewise “*Protinus*, *Ocius*,” as Wachter explains it, who has referred it to the French *VITE*, and the German

WETZEN, Incitare, to *Whet* up, which directly brings us to WET, WATERY Matter. Here let us note the Latin *Ocius*, and remember the Greek *Okus*, (*Ωκυσ*, Citus.) WITCH occurs in Skinner in the same page with WISE, WIT, &c. and he justly considers among the terms produced, WISEAKER to be quasi WIS-SEGGER, the WISE-SAYER. The next word is WISH, in Saxon WISCIAN, though it appears in other Dialects under the form WN, as *Wunschen*, &c. Meric Casaubon derives it from EUCHOMAI, (*Ευχομαι*,) and they alike refer to the idea of *Rising*, or *Swelling* up, *Agitation*, &c. as with *Desire*, &c. In EUCHOMAI, (*Ευχομαι*, Precor, Glorior, jacto,) and AUCHEO, AUCHEN, (*Αυχew*, Glorior, *Αυχην*, Cervix,) we have the same idea of *Swelling* up; but in AUCHMOS, (*Αυχμος*, Siccitas ex *Æstu* vehementi;—*Squalor*, *Situs*, *Pædor*, *Illuvies*,) we directly see the idea of *Foul Ooze* Matter. In German WICKER is “Divinator,” as Wachter explains it, who has seen, that it belongs to WICCE, Saga, WIGLIAN, Hariolari, and the Latin AUGUR, quasi WAGER, and he records the barbarous Latin words VEGIUS, Divinator, and VEGIATURA, Pretium indicinæ. He explains WICHEL-ROOTE, Virga Divinatoria; where I must note, that if I had seen this combination alone, I should have supposed, that WICHEL in this application had belonged to WAGGLE, as the motion of the Rod is, I believe, a part of its operation. Wachter explains WIGOLE *Fugeles* by *Oscines* aves; where let us note the Latin word OSCEN, which may be derived from *Os* and *Cano*, as the Etymologists imagine. We may consider however, whether OSCEN does not belong to WITCHEN-craft. If it be really of a Latin origin, I should rather think, that the *Os* and *Aus* in *Oscen* and *Auspicium* belonged alike to *Avis*, and that the distinction between the two consisted in *Cano* and *Specio* as alluding to observations, by *Singing*, or *Flying*. The form WITCHEN, and the Infinitive form of the verb belonging to WISE, WITCH, &c. as WISSEN, WICCIAN, cannot but remind us of the terms BASKAINO, (*Βασκαίνω*,) and FASCINO; and we shall be led to imagine, that they all belong to each other. I have suggested however in other places different ideas; yet I seem to be most satisfied with the origin, which I have here exhibited. It is not often that I have occasion to make different conjectures on the

source of the same word ; yet I think, when we know that in Saxon, &c. WICCIAN, &c. means to *be-Witch*, we cannot doubt, that the FASCIN in FASCINO belongs to it. In Scotch WYSS-*Wife* means A WISE, WITCH *Wife*, or *Woman*, where Dr. Jamieson has duly produced the parallel terms belonging to this train of ideas, as WISSEN *Frauen*, (Germ.) &c. &c.—VIT, *Vaet*, (Isl.) Knowledge, A WITCH. The form VAET will remind us of the Latin VATES, and the Hindoo VEDAS, and to the same source we should probably refer another Latin word *Fatum*.

These observations will sufficiently illustrate the relation, which the Race of words, under the form B, F, P, V, W. } C, D, G, K, Q, S, T, X, Z, has with the Terms, which appear under different forms, when the sound of the Labials B, F, P, V, W, becomes weak, or when it is connected with the Guttural sound G, Q, &c. I shall examine in a separate Part of my work the Race of words, where the other Labial M is the first letter of the Radical, and a Letter in the order of Letters C, D, &c. the second, in which Race the term MUD may be adopted as the leading term. The Races of words under the form <sup>A</sup>C, <sup>A</sup>D, &c. which OOZE, *Aqua*, &c. &c. may represent, and under that of SC, SD, SG, &c. where the term SQUASH may be adopted as a representative term, will afford us an abundant theme of future discussion. We at once see, how separate and remote these forms appear to us under the first view ; yet we have unequivocally understood, how connected they are on many occasions, and how they pass into each other by a simple and easy process, without confounding those characters of distinction, by which they perform the part of separate and peculiar Radicals. I shall conclude these discussions by an observation which I made, when I delineated the first sketches of this Etymological System :—“ As we advance  
“ forward in these speculations, we shall be enabled more fully to under-  
“ stand and admire the secret workings of that productive, though  
“ controuling principle, which in the formation of Language still con-  
“ tinues to multiply, to mark and to separate those changing forms ;  
“ as they pass with rapid progress through all their varieties of symbol,  
“ of sound and of meaning. Order and uniformity, those products of  
“ design and meditation, appear here to be prompted without thought,



“ and compleated without contrivance. Here only, as it should seem,  
 “ the effect corresponds not with the cause; nor does the end accord  
 “ with the origin. We behold an ample and a stately fabric, fulfilling  
 “ the most important purpose, and furnished with every convenience;  
 “ by which that purpose can be promoted. We admire at once the  
 “ beauty of the whole; and we may learn duly to appreciate the pro-  
 “ portions and the symmetry of its parts. Still however we find in its  
 “ formation no artist to devise, no rule to guide, and no plan to regulate.  
 “ The agents in this extraordinary work appear not to co-operate in  
 “ design; nor are they conscious of the nature, the extent or the beauty  
 “ of that fabric, which they are labouring with such activity and effect  
 “ to raise and to compleat. All seems to be the fortunate product of  
 “ unmeaning chance; the successful effort of blind and brutish materials.  
 “ But these are maxims, which are equally abhorrent from the Philosophy  
 “ of Language, and the Laws of Nature. The Cause *must* correspond  
 “ with the effect; and a system of arrangement must ever be referred  
 “ to a principle of order. Apparent chance is invisible direction; and  
 “ the secret influence of some potent energy will be still found to pre-  
 “ dominate in the work, inspiring the purpose and conducting to the  
 “ end.—It is *Mind*, mingling with the mass, or rather pervading and  
 “ directing its operations, which informs, disposes, and animates the  
 “ whole.”

Spiritus intus alit, totamque infusa per artus  
 Mens agitat molem; et magno se corpore miscet.



*Words under the form*

**M.** { C, D, G, J, K, Q, S, T, X, Z. } *l, m, n, r.*

(That is, Words having the Labial M for the first Consonant, and  
C, D, &c. for the second, with *l, m, &c.* sometimes annexed for the third,)

*are to be referred, directly or remotely,*

*To the idea, represented by our familiar and expressive term,*

**MUD.**



*General View of the senses attached to the Elementary Character*

M} C, D, &c.

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This Matter of MUD may be considered under various points of view, belonging to its various states, and regarded either materially or metaphorically, as being in a *Watery, Moist, Mashy, Dissolved* state, or as *Dirt, Filth*, in general;—The *Earth, Ground*, as What is *Foul*; as being *Soft, Swelling up*, as being stirred up, as in a *Mingled, Confused, Embarrassed* state, as affording *Mashes, Messes, or Compositions*; as being in a *Broken, Minute, Mutilated* state; as being in a *Mass, or Heap* of some *Magnitude*; as being in a state of *Consistency*, or in a *Made up, Regulated, Formed* state; as being of a *Plastic* nature, and capable of being *Kneaded up into Forms and Shapes*, or as *Matter* supplying *Form* and *Existence*.—When the Matter of MUD is considered, under these points of view, we may conceive a Race of words to exist, such as the following, which will serve to represent the various senses of this Elementary Character MD; MUD, MUCK, To MUTE: MATTER; MOTHER, (The thick scum of Wine, &c. or The *Foul* MATTER, and the Producing MATTER;) MOAT; MEAD; MEADOW:—MOIST: MUDAO, (*Μυδαω*, nimio MADORE vitior, putresco;) MACIES, MUT, (Heb.) Death: MUSOS, (*Μυσος*, Scelus;) What is aMISS; Miss-Deeds;—Moss, MUSH-room;—MITIS:—MASH, sMASH, MACERO, MASSO, (*Μασσω*, Subigo, pinso;) MACTO:—MOTION, MIX, MISCEO, MIGNUO, (*Μιγνυω*;) MAZE, aMAZE, MAD: MUTE, MUTTER, MUSSITO: MESS, MEDICINE:—MITE, MIKROS, (*Μικρος*;) MUTILUS,—MACULA:—MASS, MAGNITUDE:—MAKE; What is duly, or artificially MADE up;—MODE, MODERATE, MEASURE:—MECHANE, (*Μηχανη*;) MACHINATE; a MAKER, sMITH: The MAKING, or MADE, MATTER, as MOTHER, MAID.

## SECT. I.

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M. } C, D, &c.

**T**ERMS relating to the MATTER of MUD, To *Dirt, Filth*, the *Ground, Earth*, To what is *MOIST, Whet*, &c. in *Situation, Nature*, &c. To the MUDDY, Bog Spot; as *MOAT, MEAD, MEADOW*, &c.—To what is *Soft, Tender, Swelling up, out*, &c. as *MOSS, MUSH-Room*, &c. *MITIS*, (Lat.) To what is *Foul, Vile, Bad*, &c. in actions, persons, qualities, &c. &c. as *MUSOS*, (*Μυσος*, *Scelus, piaculum, facinus detestandum*,) *aMiss, Miss-deeds*, (Eng.) &c. &c. Terms relating to *Noise*, and connected with the idea of something *Confused, Embarrassed, Impeded*, or as it were MUDDED up, such as *MUTE, MUTTER, MUSSITO*, &c. (Eng. Lat.) &c. Terms signifying What is *Concealed, Hidden, Choaked up*, or What is, as it were, in a MUDDED up state, as *Hugger-MUGGER, MYSTERY*, &c. &c.

The present Volume is destined to consider the Race of words, which have any of the Labials B, F, M, P, V, W, for their first Consonant, and the series of Consonants C, D, G, J, K, Q, S, T, X, Z for their second, with any of the Consonants *l, m, n, r*, sometimes annexed to any of this latter series of Consonants, as an organical addition. In the former part of the Volume I examined those words, which have any of the Labials, except M, for the first Consonant, and C, D, &c. for their second. In the present portion of my Work, I shall consider those words, which belong to the form M.} C, D, G, J, K, Q, S, T, X, Z,} *l, m, n, r*, or which have the Labial M for their first Consonant, and any of the Consonants C, D, G, &c. for their second, with an addition sometimes of one of the Consonants *l, m, n, r*, as an organical adjunct, for the third. I must be here understood to mean, that the Labial M, as I conceived of the other Labials in the former part of the Volume, is the first Radical Letter of the word, and that it is not a prefix derived from the construction of any Language. I say nothing of the Consonant, which follows the second Elementary Consonant, C, D, G, &c. as it will either be an organical addition, without signification; or if the word be a compound, it will be a part of another term, either belonging to the same, or a different Elementary character. In whatever part of the word the M.} C, D, &c. exists, as an Elementary Character, that word will be examined; whether the M should begin the word, as it commonly does; or be found in any other place. I have stated on a former occasion, that the Race of Words, appearing under the form M.} C, D, G, &c. where the Labial M is the first Consonant, perpetually connects itself with the Race of words, under the form B, F, P, V, W.} C, D, G, &c. where one of the other Labials is the first Consonant; but I have likewise remarked, that these two forms should be discussed in separate and distinct portions of our Work, not only because the Words in both Classes are too abundant to be considered together, but because the M may appear to be somewhat distinguished from the other Labials, when it is placed as the first Consonant of a word. (*Prelimin. Dissertation* to Vol. I. of *Etym. Univers.* p. 18. and 102.) We must be still however most fully impressed with the idea, that



all the Labials are familiarly convertible into each other; and this fact we shall most readily understand from the laws of change perpetually adopted in the Welsh Dialect of the Celtic. In this Language the Radical P, as it is called, has four initials, according to Mr. Richards, “P, B, Mh, Ph, as *Pen gwr*, A man’s Head; *ei Ben*, his Head; *fy Mhen*, “my Head; *ei Phen*, her Head;” where PEN, BEN, MHEN, PHEN are different forms for the same term, denoting the *Head*. Again the Radical B is changed into V, or F, as some say, and M; and the Radical M into V, or according to some into F. Thus BARA, Bread, become VARA, or FARA, and MARA, and *Mam*, Mother, becomes *Vam*, or *Fam*; and thus the words under our Elementary Character MC, &c. would be found under the forms FC, VC, &c. as MACH, or MAC, a Surety, becomes FACH, or VAC, as Mr. Richards and Mr. Owen respectively represent this word. Our Island BRITAIN appears in Welsh under the form PRYDAIN and MHRYDAIN.

The sense, with which the Elementary Character M.} C, D, G, &c. is invested, will be at once unfolded by our familiar and expressive word MUD; which is felt and understood by all to denote the MATTER of *Dirt, Filth, The Earth, Ground*, in a MOIST state. This is the fundamental, predominant and prevailing idea in the Race of words belonging to the form M.} C, D, &c. It is of peculiar advantage to the Writer, who adopts the English Language in displaying this Elementary Character, that he possesses a term, such as MUD, which is so common in every species of style, so comprehensive, and so intelligible to all; an advantage, which he did not possess, when he unfolded the Elementary Character under the other Labials B, F, &c.} C, D, &c. and I must add likewise, that this is an advantage, which no other Language is able to supply. The Elementary form M.} C, D, G, &c. will be unravelled, almost through its various turns of meaning, when we place before us the following words, which are annexed to it, MUD, MUCK, To MUTE, MATTER; MOTHER, (The thick scum of Wine, &c. and the Parent, The *Foul* and the producing MATTER;) MOAT, MEADOW; MOIST; MUDAO, (*Mudaw*, nimio MADORE vitior, putresco;)—MUSOS, (*Muosos*, Scelus,) What is a Miss, Miss-Deeds; MOSS, MUSHROOM; MITIS; MUTE; MUTTER,

MUSSITO:—MASH, sMASH, MACERO, MASSO, (*Μασσω*, Subigo, Pinso,) MACTO; MIX, MOTION, MISCEO, MIGNUO; (*Μιγνυω*,) MESS, MEDICINE;—MITE, MIKROS, (*Μικρος*,) MUTILUS;—MACULA; MACIES; MUT, (Heb.) Death; MAZE, aMAZE, MAD;—MASS, MAGNUS, &c.—MAKE; MECHANE, (*Μηχανη*,) MATTER, MACHINATE, The MAKER, sMITH, &c. The MAKING, or MADE as MOTHER, MAID, &c.

We here see the various ideas, which we may conceive to be annexed to the MATTER of MUD, under various points of view, as belonging to its various states, considered materially, or applied metaphorically, as being in a *Watery, Moist, Mashy, Dissolved* State, or as *Dirt, Filth* in general, The *Earth*, Ground, or what is *Foul*; as being *Soft, Swelling up*; as being in a *Moved, Mingled, Confused, Embarrassed* state, as affording *Messes, Mashies*, or Compositions, &c. as being in a *Broken, Minute, Mutilated* state; as being in a *Mass*, or Heap of some *Magnitude*, as being in a state of *Consistency*, or in a *Made up, Regulated, Formed* state, as being of a Plastic nature, and capable of being *Kneaded up* into *Forms*, &c. and Shapes, or as Matter supplying *Form* and *Existence*.

I shall divide this part of my Work into three Sections. In the FIRST SECTION I shall consider those words, which relate more particularly to the *Ground, Dirt, Filth*, &c. in a *MOIST* state, or to the MATTER of MUD, MUCK, and to the MUDDY, *Bog Spot*; to What is *MOIST, Wet*, &c. in *Situation, Nature*, &c. as *MOAT, MEADOW*, &c. &c. to What is *Soft, Tender, Swelling up, out*, &c. as *MOSS, MUSHROOM*, (Eng.) &c. *MITIS*, (Lat.) &c. to What is *Foul, Vile, Bad*, &c. in *actions, persons, qualities*, &c. as *MUSOS*, (*Μυσος*, Scelus, piaculum, facinus detestandum,) *aMISS, MISS-Deeds*, &c. I shall then produce certain Terms relating to *Noise*, which are connected with the idea of something *Confused, Embarrassed, Impeded*, or as it were MUDDIED up, as *MUTE, MUTTER, MUSSITO*, &c. (Eng. Lat.) as likewise Terms, which denote What is *Concealed, Hidden, Choaked up*, or ‘What is as it were MUDDIED up,’ as *HUGGER MUGGER, MYSTERY*, &c. &c. In the SECOND SECTION I shall consider that Race of words, which relate to the train of ideas conveyed by MIX and MASH, as belonging to the MATTER of MUD, when *jumbled together* in a *Confused Heap*, or *MASS*, or as *MIXED up* into a *Composition*,

or MASS, by design, and preparation, or as being in a *Loose, Dissolved, Broken, Minute* state. Hence we have Terms, which denote, What is MIXED, MASHED, or MADE up, in the preparation of Food, and of other Compositions, *Drugs, Medicine, &c.* as MESS, MEDICINE; and likewise Terms, which relate to the sense of MASHING, from actions of *Force* and *Violence*, as MACTO, &c.—To this source are to be referred Terms, which express *Pieces, or Particles* of *Matter*, as of *Dirt*, or MUD, in a MASHED, *Minute, Loose, Broken* State, or as being of a *Little, Minute, Vile* kind, as MUTILUS, MUTILATED, (Lat. Eng.) MITE, (Eng.) MIKROS, (Μικρος.) We have moreover a Race of Terms, which express ‘What is in a *Broken* State, or has a *Broken, Diversified* appearance, ‘as *Distinguished* by *Pieces, Patches, or Spots,*’ such as MACULA, (Lat.) &c. I shall here lastly consider those Terms, which relate to a MASHED, or MUD like state, as of *Destruction, Dissolution, Decay, Disorder, Embarrassment, Confusion*, in the *Frame*, or the *Mind* of Man, and other animals, as MUT, (Heb.) *Death*, MACIES, (Lat.) *Consumption*, MAD, (Eng.) &c. &c. This Section will be divided into different Articles, according to the various trains of ideas here unfolded. The THIRD SECTION will contain that Race of words, which are derived from the MATTER of MUD; when regarded as being in a *Consistent* state, either as referring to the MASS, or *Lump* in general, or as relating to a MASS of *Plastic* MATTER, when it is duly *Tempered*, or when it is *Formed*, or MADE into *Shape, Figure, &c.* In the preceding Section I considered MATTER in its MASHED, *Dissolved, or Broken* State, and when I was employed in producing the Terms, which signified ‘What was ‘MIXED, or MADE up into a *Composition*, or MASS, by preparation, or ‘design, as in the Dressing of Food,’ I had occasion more particularly to note those words, which referred to Compositions, in their MISH-MASH state, as *Messes, &c.* This last Section will be divided into different Articles; in the first of which I shall consider those Terms, which relate to the MATTER of MUD, in a state of *Consistency*, as *Being* in, or as *Collected* into a MASS, *Lump, Heap, &c.* or as *Rising, Swelling, or Bulging up, out*, from being in such a MASS, &c. &c. and hence Terms expressing *Quantity, Size, Bulk, Magnitude, Multitude, Abundance, &c.*



either materially, or metaphorically, as *MASSA*, *MASS*, &c. (Lat. Eng.) *MAGnus*, *MAJOR*, *MAGnitude*, (Lat.) *MAGnitude*, (Eng.) *MEG*as, (*Μεγας*,) &c. &c.—In the next Article those Terms will be considered, which express ‘What is in a duly *Tempered, Composed, Formed, Regulated, Ordered, Restrained* State, What is in a duly *MADE* up, *MEASURED, Moderate*, or *Temperate* state,’ as *Mos*, *MODUS*, *MODULOR*, (Lat.) *MEASURE*, *MODERATE*, &c.—In the *Third Article* I produce those Terms, which relate to the idea of *MAKING, Forming, Contriving*, &c. &c. by the Hands, or by the Mind, as *MAKE*, *MADE*, *MACHINE*, *MECHANICS*, (Eng.) *MECHANE*, (*Μηχανη*,) *MACHINA*, (Lat.) &c. &c. Among these Terms I shall have occasion to produce the term *SMITH*, the *Former, Shaper*, &c. and this will lead me to consider the Race of words under the form *sMT*, with the sound of *s* before the first Radical Labial, as *SMITE*, which will be discussed in a separate Part.—In the last Article of this Section I shall consider the words, which relate to *Existing Beings, Generative Powers*, &c. and which are derived, as I conceive, from the *MATTER* of *MUD*, under the idea of The *MATTER*, or *Substance*, The *Formative*, or *Formed* *MATTER*, or *Substance*, The *Creative, Creating*, or the *Created* *Substance*, The *Creature*,—The *MAKING*, or *MADE* *MATTER*, such as *MOTHER*, *MAID*, &c. &c.

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**T**ERMS, relating to the MATTER of MUD, MUCK, &c. either in its MOIST, or Dry state;—to *Marshy Ground*, or to the *Ground* in general; To what is *Foul*, *Vile*, &c.

|                                                   |                                                                                                                        |
|---------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
| MUD, MODER, &c. (Eng. Belg. &c.)                  | The Earth, Meadow, A Lake.                                                                                             |
| MUTE, MUTIR, (Eng. Fr.) Stercus liquidum egerere. | MIST, (Germ.) Dung, Soil.                                                                                              |
| MUCK, &c. (Eng. &c.)                              | MIST, (Eng.) The Foul, Dark Vapour.                                                                                    |
| MOAT, (Eng.) A Standing Pool.                     | MUCUS, MUCEO, &c. (Lat.)                                                                                               |
| MOSS, (Scotch.) A Marsh, or Boggy Spot.           | MUSSO, MUGO, Mouchoir, MUCKender, &c. &c. (Gr. Old Lat. Fr. Eng. &c.)                                                  |
| MOSS, (Eng.) MUSCUS, (Lat.)                       | MUGRE, MOCO, &c. (Span.) Foul, Mucus, &c.                                                                              |
| MIZI, (Welsh,) A Pit, Pool.                       | MATTER, MATERia, MOTHER of Wine, &c. (Eng. Lat.) Foul Mud stuff.                                                       |
| MEAD, MEADOW, (Eng.)                              | MADREZ, (Welsh,) “Matter that is dissolved, “What is generated by putrefaction, pus, “or purulent Matter.” &c. &c. &c. |
| MOT, (Phœnic.) Mud.                               |                                                                                                                        |
| MIS-Ram, The name of Ægypt, the Land of Mud.      |                                                                                                                        |
| MEAG, MADHANA, MAG-Uisque, &c. (Gal.)             |                                                                                                                        |

I shall produce in this *First Section* the Terms, which relate to MUD, or to the *Dirt*, *Filth*, &c. on the Surface of the Ground in its more *Wet*, MOIST State, or to *Dirt*, *Filth*, The *Earth*, or *Ground* in general, to What is MOIST, *Wet*, &c. in Situation, *Nature*, &c. to the MUDDY, *Bog Spot*, or the *Marshy Ground*, as MOAT, MEADOW, &c. to What is *Soft*, *Tender*, *Swelling up*, *out*, &c. as MOSS, MUSHROOM, (Eng.) MITIS, (Lat.) to What is *Foul*, *Vile*, *Bad*, &c. in *actions*, *persons*, *qualities*, &c. as MUSOS, (Μυσος, Scelus, piaculum, facinus detestandum.) In the present Article I shall detail those terms, which relate to MUD in its more *Moist* state, to *Dirt*, *Filth*, The *Earth*, *Ground* in general, to the MUDDY *Bog Spot*, among which we must class the following: MUD with its parallels produced by the Etymologists, as MODDER, MODER,

MAEDE, (Belg.) *Motoso*, (Ital.) *Cœnosus*, *Mwyrdo*, (Welsh,) *Madescere*, *Mudao*, (*Mvðaw*, *Nimia uligine Vitior*, *nimio humore Putresco*,) where let us note the kindred Latin terms *MADESCO*, *MADCO*. Wachter under *MODER*, *Cœnum*, produces the Belgic *Modder*, the English *MUD*, the Italian *MOTA*, which means *Mire*, *MUD*, and the Welsh *Mws*, *Fœtidus*, *Putidus* and *Mvðav*.—*MUTE*, (Eng.) *Stercus liquidum egerere*, *instar avium*, with the parallel term *Mutir*, *Esmeutir*, (Fr.) as produced and explained by Skinner, *MIZZEE*, (Eng.) A *Quag-Mire*.—*MOAT*, (Eng.) which is properly explained by Nathan Bailey to be “A standing *Pool*, “or *Pond*; a Ditch encompassing a Mansion House, or Castle.” I produce this explanation, as I do not find the term recorded in Skinner, and as I only see in Junius, *Moted about*, *Fossâ undiquaque munitus*; yet Lye informs us, that Somner has seen its relation to *MOITE*, (Fr.) *Humidus*, &c.—*Moss*, (Scotch,) “A Marshy, or *Boggy* place,” says Dr. Jamieson, to which he has produced as parallel, *Maase*, *Mossa*, (Su. G.) *Mussa*, (L. B.) *Locus Uliginosus*. It bears this sense of a *Morass* in the North and in old English, and under the same form we have *Moss*, “*Viror saxi atque aliis rebus ex nimio humore innascens*,” with its various parallels *Muscus*, (Lat.) *Meos*, (Sax.) *Mosa*, (Isl.) *Mousse*, (Fr.) *Musco*, (Ital.) *Moho*, (Span.) which Skinner and Junius produce as parallels; though they do not understand the relation of these terms to any other words, except that Junius records a term in Hesychius, *MUSKOS*, (*Μυσκος*), which among other things is explained by *MIASMA*, (*Μιασμα*, *Inquinamentum*.) The term *MIASMA*, (*Μιασμα*), is derived by the Lexicographers from *Miaino*, (*Μιαίνω*, *Inquino*), which may be quasi *MIAINO*, but if we do not conceive it under that point of view, we shall still find, that these forms MS and MN perpetually pass into each other.—*MIZI*, (Welsh,) “A Pit, or Pool in a River;” *Miz*, (Welsh,) “An enclosed place or *Pit*;”—*MIGEN*, (Welsh,) “That Oozes; a *Boggy* “place,” &c. *MIGYN*, “A Bog, or *Qwag*,” adjacent to which I see in Mr. Owen’s Dictionary *MIGWYN*, “White Moss, which grows on *Bogs*.” In the same Language Moss is expressed by *Mwsug*, *Mwsugyl*.—*MEAG*, (Gal.) “The Earth.” *MADHANA*, (Gal.) Meadows. *MAGH-UISQUE*, (Gal.) A Winter’s lake. *MAZKA*, (Russ.) which my German Lexicographer



explains by *Tunche*, denoting “The Parget, or Plaister of a Wall,” and in the same column of my Russian Dictionary I see МАЖЕ, “Ich “Schmiere,” To Smear over a surface, and in the same Language MACLO is Oil, and MACLIO is “To Smear with Oil, Butter,” &c.—MOKRO means “*Nass*,” Wet, MOIST, &c. which German word *Nass* corresponds with our term *Nasty*, and MOTOU has a similar meaning of *Wet*, &c. belonging to МОТА, Urine, the Foul Moisture; the preceding word to which latter term is МОХЕ, explained by Моос, (Germ.) or Moss. Again in Russian МАИДЕ is Эрз, The Ore of Metals; and we may here observe, that all the terms in this Language belonging to the Element MD, &c. unequivocally exhibit the sense of the Elementary Character. MEAD, MEADOW, (Eng.) The MOIST, Watery Spot, with its parallels produced by the Etymologists *Mæde*, *Med*, (Sax.) *Matte*, (Germ.) &c. which some have referred to *Mow*, *Metere*, &c. and others have seen, that it belongs to MADEO. Whether *Mow* and *Metere* directly refer to the *Meadow* will be considered on another occasion. The next word to MEDOW in Skinner is MEDS, Lumbrici terrestres, which he refers to the German MADEN, Galbulæ. The terms for *Worms* either relate to the animals, crawling in the MUD, or to the *Vile, Little* animals. We shall at once acknowledge, that the term *Lumbricus* belongs to *Limus*.

MOT, (Μωτ,) in the Phœnician Cosmogony of Sanconiathon, means “*Limus aut aquosæ mixtionis Putredo*,” or MUD, and it is supposed to be the origin of all things. One of the names of Ægypt is MIS-RAM, or MASAR, that is, The Land of MUD. Jablonski produces, as the term for *Water*, Mos, *Mou*, (Μως, Μω, Aqua,) from which the name of Moses is supposed to be derived. MOUTH, (Μουθ,) is one of the names of *Isis*, which Plutarch supposes to signify a MOTH. From hence Orpheus had his Mises, (Μισης, Hymn. 41.) a Male and Female Deity, who delights in Wheat-producing fields in company with the venerable MOTHER *Isis*, by the streams of Ægypt, “Η και πυροφοροῖς πεδίοις  
“επαγαλλεαὶ ἀγνοῖς, Σὺν τῇ μητρὶ θεᾷ μελανηφορῶ Ἰσιδι σεμνῇ,  
“Αἰγυπτου παρα χεῦμα,” &c. In English MOTHER relates to the *Foul MATTER* as of MUD,—‘The MOTHER at the top of a Bottle,’ and we cannot but see, how by some process MOTHER, The Parent, must belong

to this idea. If our familiar name for the *Earth* had been MUD, MODER, we might have thus addressed the MUD, or MODER, adopting kindred terms,

“ Common MOTHER, thou  
“ Whose womb unmeasurable, and infinite breast,  
“ Teems and feeds all.”

The term MOUTH, or MUTH, as Jablonski sometimes represents the word, is the *Prolific Ooze*,—MOTHER, MODER, or MUD of Ægypt. This writer justly observes, that MUTH is only another form of BUTO, the name of *Latona*, among the Ægyptians. I shall shew, that *Latona* means the *Lake*; and we perceive, that the form *Buto* brings us to PUDGE, BOG, &c. &c. There is a celebrated city BUTUS, or BUTO, in which *Latona* was worshipped, and in the same city were worshipped likewise *Horus* and *Bubastis*, corresponding to *Apollo* and *Diana*. In a vast Lake, near the temple of *Latona* at BUTUS, there was a floating Island, on which was a magnificent Temple of *Apollo*. Every thing in Ægypt, as we may well conceive, relates to MUD, to the BOG, *Lake*, *Ooze*, &c. I have before conjectured in a former Work, that the name of the Fertile Spots in Ægypt, where Water is supplied in its due state, the *Oasis*, is quasi OOZE-OOZE, and such I have supposed to be the origin of Is-Is, quasi OOZE-OOZE. It is a familiar artifice in this Language to double the expressive syllable, in order to augment its force. If the Goddess *Isis* however be an Hindostan Deity, this is not the origin of her name. John Tzetzes has recorded the term MOSEELE, (Μωσηλε,) as the name of Neptune, among the Ægyptians; though Jablonski doubts on the point, and observes that the *El* in this word is Hebraic, as denoting *God*. On this question it is not easy for us to decide.—In the doctrine of one Hindoo Sect, MEHTET is the first Created Substance, as we learn from the *Ayeen Akbery*.

MUCK, MIXEN, MYXEN, have been compared by the Etymologists with various kindred terms, *Meox*, *Myxen*, (Sax.) *Mog*, (Dan.) *Fimus*, *Mok*, (Swed.) *Myky*, (Island.) *Fimus*, *Mucus*, (Lat.) *Muxa*, (Μυξα,) *Mucg*, (Sax.) *Acervus*, מוג MUG, Colliquescere, Computescere, though I cannot see that they have supposed MUCK to have any relation to MUD.

In Scotch the term MYDDEN is a Dung-Hill. To these words should have been added the German MIST, "Dung, Soil, MUCK," which Wachter compares with the Gothic *Maihst*, The Belgic *Meist*, &c. The preceding term to this in Wachter is MIST, *Nebula*, as in the English and Belgic Dialects; but it is most marvellous, that he sees no relation between MIST, the Black Foul Cloud and *Mist*, the Foul Dirt. We shall not wonder then, that he perceives no affinity between these words, and the succeeding term to them in his Dictionary, *Mistel*, Viscus, which brings us to our term MISTLE-TOE; and which, as we now see, denotes The MIST, (Germ.) MUD like, *Glutinous* substance. Let us mark how MIST in *Mistel*, and VISC in *Viscus* might have passed into each other. Junius explains MYXEN by *Fimetum*, and MUXY, as Lye says, is a Devonshire word signifying, "Lutulentus, Sordidus, spurcus." Mr. Grose has given us the term MUX, as denoting *Dirt* in the Exmore Dialect, and I find in the same writer MISKEN, and "MIX-Hill," and MUCK-MIDDEN: signifying A *Dung-Hill*; MIZZY, "A Quagmire, North," and MISTALL, "A Cow-House," which means a MIST, or *Dung-Stall*.

The terms, with which these words are surrounded in Mr. Grose's Glossary, all bring us to the idea of MUD, as MUCHSON up to the *Huckson*, Dirty up to the *Knuckles*;—MUCK-Shut, "The Dusk of the Evening," where we have the same idea of Darkness, as in MIST, *Nebula*; and here let us mark the explanatory term *Dusk*, which belongs to *Dust*, for the same reason:—"MOY, MUGGY, also demure, perhaps close. "North," where we mark the kindred term MUGGY;—MOIDER, "To puzzle, perplex. North;" MOYTHERR'd, "Confounded, tired out. Glouc." which senses will remind us of some kindred Greek terms deduced from the same metaphor, ΜΟΧΘΟΣ, (*Μοχθος*, Labor,) ΜΟΘΟΣ, (*Μοθος*, Labor,) ΜΟΘΗΛ, (*Μοθαξ*, Verna,) ΜΟΘΗΝ, (*Μοθων*, Verna, Vilis, nullius pretii, Turpis et servilis molestaque saltatio, Nugator, garrulus; fastuosus, superbus, arrogans,) ΜΟΓΕΩ, (*Μογεω*, Laboro, cum molestiis confictor, labore fessus sum,) ΜΟΓΟΣ, (*Μογος*, Labor,) to which belong, we know, ΜΟΓΙΣ, (*Μογισ*, Ægre difficulter,) ΜΟΓΙΛΑΛΟΣ, (*Μογιλαλος*, qui ægre et difficulter loquitur, cui impedita est lingua, mutus,) which latter term brings us to the sense of an adjacent word ΜΟΓΓΟΣ, (*Μογγος*,



Qui voce obtusa est,) and from which we shall not fail to note the explanatory term *MUTUS*, *MUTE*. These terms, belonging to the embarrassed voice, denote the *MUDDLED* up, *Stopp'd* up, speech. The next term to *MOYTHER'd*, is *MOYS*, "To *MOYS*, to thrive; spoken of crops "and stock, also in general sense; as 'He *Muddles* on, but does not " *MOYS*,'" where in the word *MUDDLE* we see the true metaphor, from which these terms for *Labour*, *Perplexity*, *Fatigue*, &c. are derived. The word *MOYS* still belongs to the Swelling *MASS* of *MUD*, under another turn of meaning. The succeeding terms in Mr. Gross are *MOZE*, "A Moss, that is, a Lake overgrown with Weeds, &c. North." *MUCH*, or *Mulch*, "Straw, half rotten," *MUCK*, "*MOIST*, Wet. Lincolnshire, "Elsewhere *MUCK* signifies *Dung*, or Straw, laid to rot, which is usually "very *MOIST*, whence wet as *MUCK*." The term *MUCK* comes to the sense of *MOIST*, accompanied with the idea of Filth, when people are said to be in a '*MUCK* sweat.'—*MUCKINGER*, or *MUCKINDER*, "A "Handkerchief. North."—I find too in the same column *MOSEY*, "Mealy, A *MOSEY* Apple. Glouc." and *MOSKER*, "To Rot, A *MOSKERED* "tooth, A rotten, or decayed tooth. North."

I might here produce the terms, which relate, to What is in a *Vile*, *Foul*, *Rotten*, *Corrupt*, *Spoiled* state, as relating sometimes to the effect of such things on the *Taste*, as *MUSTY*, (Eng.) or as a verb To *MUST*, which the Lexicographers have referred to *Mos*, *Mosch*, &c. (Belg.) *Moisir*, (Fr.) *Mucesco*, (Lat.) and the Greek *Muskos*, (*Μυσκος*), which Hesychius explains by *Miasma*, (*Μίασμα*.) *MUST*, *Mustum*, is *Foul*, Thick *MUDDY* liquor. Skinner has *MUSTY* in another article, which he explains by *Subtristis*, and which he refers to *Mussig*, (Germ.) *Mustio*, (Span.) *Marcidus*, *Mæstus*, (Lat.) quasi *MISTY*.—*Muzzo* in Italian means something "Between sweet and sour," as one of my Lexicographers explains it, though in John Florio we have *MUZZA*, "A Baude, "or Pander," and *Muzzo*, "A Bee-Baude, or apple-squire. Also a "cod, or cod-fish. Also a whiting mop." In Irish *Musgam* signifies "To be *Mouldy*, *MUSTY*." I see too in the same column of Mr. Shaw's Dictionary, *MUS*, *MAS*, "Pleasant, agreeable, Handsome." In the same column with *MAS*, I see *MATH*, Good, Fruit, and in the next column

MEAD, "Encrease, bigness, bulk," which brings us to the *Swelling* MASS, *Rich* Matter of MUD. That MAS, MATH and MEAD, belong to some idea of this sort, will be evident from the words in the same leaf of Mr. Shaw's Dictionary MASCAIR, a *Lump*;—MAS, which not only means "Excellent, handsome," but likewise as Mr. Shaw explains it in another article, "A *Buttock*, *Thigh*, *breach*," MASDIDH, "A *Mastiff*," which signify what is '*Lumpish*, *Thick*, *MASSY*,' and I see likewise MATHAIR, A MOTHER and GORE, which decides on the origin of these words, from the MATTER of MUD.—MAWKISH is explained in N. Bailey by "Sick at the Stomach," and he derives it from *Maga*, (Sax.) the *Maw*. The term likewise means "What is of an *Insipid* taste." The next word to this in our Author's Dictionary is MAWKS, "A *Hoyden*, "a dirty, nasty Slut, also MAGGOTS," where in MAGGOTS we have another object belonging to *Dirt*, or MUD. Hence we have a *Mawkin*, or MAWK-kin, a Scare-crow, What is of a MAWKS *Kind*; and hence the combination *Moll* MAWKIN. I might here produce the French MUGUET, "A *Lily of the Valley*.—A *Lady's spark*, or *gallant*," as it is commonly explained. This seems very remote from the idea of the MAWKIN, yet such is the fundamental notion belonging to the word, which originally related to 'What is Dressed in a *Foul* manner,' and afterwards to 'What is Dressed in a *Fantastical*, *Fine* manner.' Cotgrave explains MUGUET in one article, by the names of several plants, and in another article by "A fond Wooer, or courter of Wenches; an effeminate "youngster, a Spruce Carpet knight; also a *curiously dressed* *babie* of "Clouts."

In the same opening of Cotgrave's Dictionary, (Ed. Howell, 1650,) I see MUCQUEUX, "Slimy,—MUSTIE, or *Fustie*," where let us note FUSTIE under the form FS,—MUCilage, Slime, &c. MUCYDAN, "Slimie, "mouldie, hoarie all the yeare long," where we mark again, how *Mouldy* belongs to *Mould*; just as I suppose these words under the form MD to belong to MUD, MUCK, &c. I see likewise in the same and succeeding leaf of Cotgrave MUGUETTE, A Nut-MEG, where let us mark the MEG in the English word, as a parallel term, which seems to denote the MASS, or *Swelling Lump*. I see moreover MUGOT, "A *Hoord*, or *secret heap*

“ of treasure,” with various other words, relating to the *Concealed Spot*, thing, &c. that is, the *Muddled up Spot*, or object, which will be considered in a future page. In Latin the *Nut-MEG* is *Nux Moschata*, where we are brought to *MUSK*, which seems to be derived from the strong smell, as in the Welsh *Mwsg*, “The *MUSCUS*, or *MUSK*,” which is adjacent in Mr. Owen’s Dictionary to *Mws*, “Of a strong scent, rank.” The term *MACE* must surely belong to the *MEG* in *Nut-MEG*, with its parallels in various Languages, produced by the Etymologists, as *Macer*, *Macis*, (Lat.) *Maker*, (*Makep*,) *Macis*, (Fr. Ital.) *Macas*, (Span.) In Arabic بسباسه *BES-BASE* means “*MACE* the flower, bark, or envelope “ of the *Nut-MEG*,” and in the same Language the بس *BES* means, among other things, “*Moistening*, *Mixing*, (especially meal or flour, and “ butter with toasted wheat.)—Sending into different parts (money, “ merchandise, *sPICE*,”) where we see the idea belonging to both Elements *MS*, *PS*, of *Mixing*, *Moistening* as of *PUDGE Lumpy Matter*. Perhaps the *BES* and the *MACE* may belong to each other, but on this I cannot decide.

To the Latin and Greek *Mucus*, and *Muxa*, (*Mvξα*,) are acknowledged to belong *Muceo*, *Mucor*, *Mucilago*, *Mucilage*, &c. and we find kindred terms, relating to the *Nose*, in the following words, *MUKTER*, (*Mvκτηρ*, *Nasus*,) from which the *Mucus* flows,—*Musso*, (*Mvσσω*, *Emungo Nares*,) the action of removing it, where let us note the form *MN*, quasi *MGG*, in the Latin *eMungo*, anciently written *MUGO*, and *Mouchoir*, The instrument by which it is removed, with its parallel terms *Mucketter*, or *Muckender*, which the Etymologists have referred to *Mouchoir*, (Fr.) *Moucadou*, (Ling. Pict.) *Mocadero*, (Span.) *Moccaiuolo*, (Ital.) *Muccinium*, ρινομακτρον, *Moucher*, *Moccare*, (Fr. Ital.) *Nares*, vel *Candelam Emungere*. In Italian too we have *sMoccolare*, and *Moccolo*, The snuff of a Candle, which are acknowledged to belong to *Moccio*, corresponding to *Mucus*. I see near to *Musso*, (*Mvσσω*,) in my Greek Vocabulary, the term *Musos*, (*Mvσος*, *Scelus*, *piaculum*, &c.) The *Vile abomination*. The Etymologists inform us, that Festus has recorded the Camp term *Muger* for *Mucosus*, and Hesychius produces *MUKOS*, as signifying *MUCKY*, or *Foul*, *Mυκος*, *μιαρος*.



*Mugil*, The Mullet, is supposed by the Etymologists to be derived from *Mucus*, because “suo *Muco*, vescitur,” and in the Greek we have the form *Muxon*, *Muxos*, (*Μυξων*, *Μυξος*, *Piscis e Mugilum genere.*) In Greek again *Mutis* is the *Nose* of a Fish, with its foul effusions, (*Μυτις*, *Nasus*, peculiariter piscium, atramentum sepiæ.) In Italian *Moccolaja*, the next word in my Vocabulary, to *Moccio*, signifying *Mucus*, is A *MUSH-room*, where let us note the simpler form in the English *MUSH*, with the parallels *Moscheron*, *Moscherino*, (Fr. Ital.) and the Greek term produced by the Etymologists, *Mukes*, (*Μυκης*, *Fungus*, *Boletus*, *Fungus Ellychnii*, *Morbus quidam oleæ*, *Ensis manubrium*, *Membrum virile*,) words denoting the *Spongy* substance, growing in Spongy *Muddy Spots*. In Spanish *Moco* is *Mucus*, the *Snuff* of a Candle, &c. and *Mugre*, *Dirt*, *filth*, *nastiness*, *Mugriento*, “Greasy, dirty, filthy;” the next word to which is *Mugron*, “Spring, or shoot of a Vine,” where we see the idea of the *Soft Substance*. In English we have *Mudgeon*, or *Murgeon*, to which belongs *Cur-MUDGEON*, where the *Cur* is another term of contempt. In the same column of my Greek Vocabulary, where *Mukes*, (*Μυκης*,) occurs, I see *Muke*, (*Μυκη*, *Mugitus Boum*,) *Muke*, (*Μυκη*, *Theca gladii*, *occlusio*, *obstructio*, à *Μυω*, *Fungus ellychnii*;) *Mukon*, (*Μυκων*, *pars auris*,) *Μυκλαι*, (*Μυκλαι*, *Lineæ nigræ in collo*, *dorso*, *pedibusque asinorum*,) The *Muklai* are the *Dark*, *Black*, *MUD* like Marks, the *Spots*, or *MACULÆ*, and the idea of Noise, as in *Muke*, *Mugitus*, *Mow*, *Mew*, &c. is attached to that of *Dirt* in an agitated, confused, or embarrassed state. We shall now understand, that the sense of *Obstruction*, *Compression*, *Secrecy*, *Concealment* in *Muke*, and *Muo*, *Muso*, (*Μυκη*, *Μυω*, *υσω*, *Proprie Premo*, *comprimo*, *comprimendo claudo*, *occulto*, *teneo*, *Hinc conniveo*, *nicto*, *oculos claudo*, *labia com-primo*,) arises from the idea of being *MUDD*ED up, as I shall shew in a future page. *Mukon*, (*Μυκων*, *pars auris*,) may mean that part, in which the *Dirt* is.

In the Dialects of the Celtic among the terms for *Ager* in *Lhuyd*, I find *Maes*, (Welsh,) *Mes*, (Arm.) *Magh*, *Μαχαίρε*, (Ir.) Mr. Owen explains *MAES* by “That is spacious, clear, or open; an open region; “a plain, an open Field,” and *Maes-Din* means “Champaign Land.”

Mr. Shaw interprets MAGH by "A Plain, level Country,"—MEAG, "The *Earth*," before produced MAGHAIR, "Plowed Land," MACHAIRE, "A Field, plain,"—MIODAR, "Good Pasture," MADH, "A Plain, field." In the same leaf of Mr. Shaw, where most of these words occur, I see MAGH-*Uisque*, "A Winter's Lake," "MADHana, MEADOWS," which I have before exhibited; where we are brought to the more original idea; "MAGhdh, Soft;"—MAGhach, MOIDhach, A Hare, which means the animal, with the *Soft Fur*; MAIDE, "Wood, timber, a stick," that is, MATTER;—MACHT, "A Wave, Surge;"—MACH-dual, "A Sponge;" MACHUIL, "A spot, stain, defect;" which brings us to the Latin MACULA. I must leave some of the terms, which are adjacent to these words, to be explained by the Celtic Scholar; who will, I am persuaded, find no difficulty in referring them to the fundamental ideas, supposed in my hypothesis; when the original turn of meaning shall have been discovered. The Welsh MAES not only signifies "An open field," but it means likewise, as a particle, "Out, without, or outward; outside." In Lhuyd's Cornish Grammar, "MEZ, MAZ, (BEZ,)" are placed for *But*; and he observes in another part of his Grammer "MEZ signifies properly an *Open field*; but *aVez* is also the common word for *Without*; as is "likewise *Amex* in the Armoric, *Ymaes* in the Southern Welsh, and "*Amuigh* in the Irish." (*Corn. Gram.* p. 250.) This might lead us on the first view to think, that MAIS, (Fr.) and BUT belonged to the Celtic Dialects, under the idea of *Without*. Yet in Spanish MAS signifies both *More* and *But*; the former of which senses directly brings us to MAGnus, MASS, &c. The idea annexed to *More*, or that of *Addition*, would certainly supply the sense of the particle *But*; as in the Greek Πλην, from Πλεος, Plenus, though it may equally be derived from the idea of *Without*.—The particle BUT; as I have shewn in another place, (127, &c.) appears to be of Teutonic, and not of Celtic origin; and though it has the sense of *Without*, it is probably a compound, quasi *Be-Out*, and not belonging to the Elementary form MD, BD.

The form MAGus appears in Wachter's Glossary, as a portion belonging to the Welsh, French and German names of *Towns*, and he produces the various opinions, about its origin and signification. It has

been referred to the Welsh MAES, the French METZ, terra, mensura, and some imagine, that its proper sense was that of *Vadum*, or *Trajectum*, which brings us to the more original idea of the MUD Spot. Some observe, that the relation between MAES and MAGUS, is like that of PAIS and PAGUS, and this will suggest to us, that the forms MG and PG have passed into each other. It occurs in the names of Towns, as *Novio-MAGUS*, *Novum oppidum*, which belongs to a name, with which we are very familiar, though in appearance it seems far removed from it, *Nimeguen*, or *Neu-MEGEN*. Wachter has produced six instances of the use of this word in the names of Towns, and among these, three of them relate to a situation, near a *Watery Spot*, as *Bodinceo-MAGUS*, a spot near the Po, or *Padus*, *RITO-MAGUS*, and *Roto-MAGUS*, where the *Rito* and *Roto* are acknowledged to belong to the Welsh *Rhyd*, *VADUM*. Bochart denies this original sense of *Vadum*, and refers *Magum*, in the names of Towns to the Phœnician MAGON, מֶגוֹן, *Habitaculum*, and hence, we have, as he supposes, *Baal-MAGON*, &c. (*Geograph. Sacr.* p. 682.) Mr. Parkhurst considers this Hebrew word, as belonging to the form MN. Wachter refers to the MAGUS, the Celtic word for the God *Terminus*, called *Cad-MAGON* from *Cadw*, *Servare*.—Baxter imagines, that *Mad-Rid*, the Capital of Spain means *Speciosus Trajectus*; on which point the Spanish Etymologists would do well to consider, who will perhaps find that MAD means the Town, and MAD-Rid is *Rit-MAG* in another order. In the same page of Baxter in which *Matoritum* is, where he produces the above derivation, I see *MARO-MAGUS*, quasi *Maur-MAES*, *Magnum oppidum*, *Long-Town*, or *Langtown*.

#### The Druid MAGH-*Adraidh*.

There is a compound of the Irish MAGH, “A Plain, level country,” which affords us a curious example of the Druid worship, and therefore of ancient Mythology, in its widest extent. MAGH-*Adraidh* denotes, says Mr. Shaw, “A Plain, or Field of Adoration, where an open temple, consisting of a circle of tall strait stone pillars, with a very large flat stone, called *Cromleac*, serving for altar, was constructed by the Druids for religious worship. These Druidical



“ temples, whereof many are still existing in Ireland and Scotland, “ were built in the same manner with that, which was built by Moses, “ as it is described, Exod. xxiv. 4. consisting of twelve stone pillars as “ an altar. Whether the object of the Druidish worship was the true “ God, I cannot affirm. Several places in Ireland at this day bear these “ names. There is one in the county Clare, where the kings of the “ O’Brien race were inaugurated. Another, about four miles north of “ Corke, now called *Beal atha*, MAGH-*Adhoir*, from which the Valley “ called *Gleann MAGH-Adhoir* derives its name.” General Vallancey is of opinion, that MAGH denotes *God*, and that it cannot signify in this place, “ a level plain, or country,” though it certainly bears sometimes “ such a meaning, because we find often the prefix *Ard*, *High* and *Glan*, “ a Valley, as *Ard magh*, *Glan Magh*.” This reason will not be admitted, whatever the fact may be in the case before us. The term MAGH relates in its original sense to a *Low*, *Flat* MEADOW situation, as the Valley; though it is afterwards applied to a *Field*, or Spot of Ground in general; and perhaps in the composition *Ard-Magh*, the term is adopted in reference to its more sacred sense, in the combination MAGH-*Adhoir*. That MAG, BAG, &c. signifies *Great*, *Illustrious*, *Magnus*, as a powerful *Man*, *Deity*, &c. is certain, yet it does not in the sense of a *Deity* belong to the MAGi, as General Vallancey imagines. This writer moreover observes, that “ *Baal-Ath* is mentioned in Scripture; “ and there was a sacred fountain denominated from this god, and called “ *Baal-Ath-Beer*, (See Joshua ix. 8.) Hence *Ad-ra*, to Adore, i. e. “ to address *Ad*, or *Mag*, from *Ra*, *Radh* to address, to pray to; from “ whence the Latin *Oro*, *Adoro*. And *Baal Magon* was the name of “ the city Moab. (Ezek. xxv. 9.) It is therefore evident,” as he is pleased to add, “ that *Baal* and *Mag* were the same; and that *Baal* “ was the chief deity of the Irish will appear hereafter,” (*An Essay on the Celt. Language*, p. 136.) The same writer has remarked likewise, that many of these monuments in Ireland are called *Baal-Ath-Magh-Adair*, which he thinks a Greek would have rendered by Βαλ Αθ Μαγος Αδωπος. Let us mark the combination *Baal-Ath*, Βαλ Αθ, and remember, that in Greek BOL-ATHES actually exists as a name for the Sun,

in a quotation recorded by Mr. Bryant, who supposes, that the *Ath*, or *Athis* is the same as *Atis*, and *Atish* of Lydia, Φοινικες και Συροι τον Κρονον Ηλ, και Βηλ και Βολαθην επονομαζουσι. (*Bryant*, Vol. I. p. 55.) The Celtic Scholars might enquire, whether the familiar name *Adair* does not belong to this mystic term, and it might be considered, whether the place *ENDOR*, where witchcraft is practised, be not *En-ADOR*; whatever may be the sense of the *En*. Mr. Bryant thinks, if I may apply such a term to a personage, who has no powers for forming a thought on such a subject, that *En-Dor* is *En-Ador*. The Fountain of Light, the oracle of the God *Ador*. (Vol. I p. 59.) In the Druid Mythology there is a Mystic personage called *Al-ADUR*, who is furnished with a *Divining-Staff*, and this title has been referred by Mr. Davies to the Hebrew *AL-ADR אל אדר*, *The Glorious God*. (*On the Druids*, p. 528.) The Hebrew *אדר אדר* *ADR* means “To be, or become magnificent, “pompous, illustrious, glorious,” and is a parallel word to the Greek *ADR-os*, (*Αδρος*, *Multus*, *abundans*, *magnus*, &c.) as Mr. Parkhurst has duly observed.

*MATTER* with its parallels *MATERia*, *MATERies*, (Lat.) *Matiere*, (Fr.) *Materia*, *Matera*, (Ital.) *Mudera*, &c. belongs, as we shall all agree, to the *Foul MATTER* of *MUD*, *MODER*, &c. In Welsh *MADRU* means “To Dissolve; to become *MATTER*, or *Pus*, to *Putrefy*, to rot; to “generate *MATTER*, to *Fester*,” and in the same Language we have various words under the form *MTR*, relating to the same idea, *MATROZ*, *MADRON*, &c. In the application of *MATTER* to the *Foul*, *MOIST* effusion from a *Sore*, or from a *Rotten* substance, we see the true idea. The term *MOTHER*, The *MOTHER* of *Wine*, denotes the *Foul MATTER* of *Wine*. It cannot be doubted, that *MOTHER*, the *Parent*, belongs to *MOTHER*, denoting *Foul MATTER*, and we shall now see, that the name of the *Parent* is connected with the idea of *MATTER*, or *MATERIALs*, existing, or causing existence. The Latin *MATER* in its metaphorical sense, “A *MAKER*, causer,” and *MATRIX* give us the original notion. In Spanish *MADRE* exhibits the various senses belonging to the word, as denoting “A *Mother*,” &c. “*MATRIX*, *Womb*,”—“*Bed of a River*,”

“Sewer, Sink.” Again in Welsh we have *MATER*, “What is produced; exigency, occasion, affair, *MATTER*.” In Russian *MATERia*, is “Die *MATERIE*,” &c. adjacent to which I see in my Russian and German Dictionary, *MATERE*, Slav. *MUTTER*. I perceive too as an adjacent word *MAXE*, “Schwung, Bewegung,” which denotes the desultory action of *Swinging*, *Wagging* about, and which brings us to the true idea conveyed by the word *MOTION*, &c. as derived from *MUD*. I shew in another place, that *Wag*, *Waggle* belong to *Bog*, *Boggle*. In Persian *MADER* مادر is “A *Mother*,” and *MADE*, “A Woman, female,” and in the same column of Mr. Richardson’s Dictionary, where these words are, I see the Arabic *MADI*, *MATERIAL*; *MUDDet*, “An article, point, subject, *MATTER*, argument,” and *MAAD*, “Tender, Soft, (branch, plant,) *MADD*, Extending, prolonging,” which will shew us, that the idea of *Extension* in Arabic under our Elementary character *MD*, is derived from that of *Soft MATTER*. Hence is taken the name for the Arabic Grammatical term *MEDDA*, denoting *Extension*. Mr. Richardson explains مد MD by “Extension, production, lengthening,” and in three other senses we have the different meanings, as a Grammatical term, “A *MODUS*, or *MEASURE*,” and “Giving camels water sprinkled with meal,” where in the sense of a *MIXTURE*, or *MASH* of Meal and Water we see the true idea. In the same column with this word I find the Arabic *MEDAR* مدار “A circumference, a center, a place of turning, or returning, “a boundary, or goal.” The idea, from which this is taken, will be manifest from a word, which Mr. Richardson marks as a Persian word, مدي MEDY, “A boundary, term, period, goal, butt for archers.—A Place “not inclosed with stones, (especially a *Lake*, or *Well*.) The conduit “through which water flows from a reservoir,” where we see the true idea of the *MUD Spot*. In Arabic مدر MEDER signifies “A Clod, “a piece of dry clay (of which they build walls,)” and in the same column I see *MIDran*, “Dirty (hands, clothes,” &c.) In Persian مايه MAYE, which is quasi MAJE, denotes “Ferment, leaven, rennet. The root, “origin, principle, essence, foundation.—Semen virile.—*MEASURE*, quantity.—A Woman; any animal set apart for breeding,” where the original idea of the word is that of *MOIST MATTER*, or *MATTER* in general.



The English term Madder is acknowledged to belong to *Mædere*, (Sax.) *Meed*, *Mee*, (Belg.) *Madera*, (Ital.) MATERIA Tinctoria, that is, The Foul MATTER of the *Die*, or *Daub*.

Terms relating to 'What is Moist-Liquid, Water,' &c.

Among the terms, which more particularly relate to the Liquid state of MUD, or to 'What is Moist,' to '*Liquid Matter*,' or *Water*, in general; we must class the following;—MOIST, (Eng.) the only parallel to which produced by Skinner and Junius is MOITE: The former however exhibits the Latin *Mustum*, as a term from which it may *perhaps* be derived, and the latter reminds us of the term MIST. The explanation of *Madidus* does not appear in Skinner; and Junius sees no relation between them, though it is adopted as an explanatory word. Skinner wonders at Meric Casaubon, a *Franco-Gallus*; because he derives it from the Latin *Humidus*, and understands not its relation to MOITE; and our English Etymologist closes his remarks by observing "Sed Grecia et Syria solæ sunt criticorum patriæ." This may be indeed true, yet the observer is himself lost in another part of the same labyrinth, and a victim of the same delusions. *Mustum*, New Wine, denotes Wine in its thick MUDDY state.—MADEO, *Madidus*, (Lat.) MADAO, (*Madaw*, Lævis, et depilis sum, *Madeo*, &c. *Mados*, Lævis, glaber, depilis,) where the original idea is that of being *Whet*, or MOIST, and the secondary sense is that of a *Defluxion*, of the Hair, as the Latins express it, *Defluvium*. Under MADEO Martinius reminds us of MUDAO, (*Mudaw*, Nimio *Madore* vitiòr, Putresco,) where we see the original idea of Foul, or MUD-like MOISTURE; and the Hebrew MTR מטר MTR, pluvia, as likewise a Chaldee and Arabic word, which he represents by the same characters, denoting *Pluvia*. Mr. Parkhurst explains מטר MTR, "To Shower down, cause to Rain." The Arabic word, to which Martinius alludes, is probably مطر METER, which Mr. Richardson explains by *Raining*, and the preceding word in this writer's Dictionary is METK, which he explains by "A remainder of Dirty Water at the bottom of a cistern."—MWYDAW, (Welsh.)

“To MOISTEN, To soak, or to steep; To become MOIST, or damp;” where the sense of *Steeping* will bring us to the Latin MACERO. The substantive Mwyd Mr. Owen explains by “That is swelled or puffed up; that is MOISTENED, soaked, or steeped;” the plural of which is Mwydion, “The soft parts, crumbs, or Pith of any thing,” which would seem to bring us at once to *Medulla*; yet here we must remember the Greek form *Muelon*, (*Μυελον*,) which appears to belong to the Element ML, denoting, as I shall shew, *Mould*. To MACERO is attached, as we know, MACER, which brings us to the English adjective MEAGRE, with their parallels in various Languages acknowledged by Wachter, *Mager*, (Germ. Belg. and Swed.) *Mægre*, (Sax.) *Maigre*, (Fr.) *Magro*, (Ital.) &c. &c. In Shakspeare we have “The MEAGRE Cloddy Earth,” (*King John*, Act I. Scene 3.) where we are brought to the original spot.—*Ik-Mas*, (*Ikμας*; Humor,) where the *Ik*, as I imagine, belongs to the name of Water, as in *Aqua*, (Lat.) *Ooze*, (Eng.) *Uisge*, *Oiche*, &c. (Celt.) &c. &c. (*Etym. Univers.* p. 856.) and the MAS to the words before us.—oMicheo, oMICHLE, (*Ομιχω*, Mingo, *Ομιχλη*, Nebula, Caligo,) which latter word brings us to MIST, MIZZLE, &c. and the former to Mingo, MICTUM, Meio, or MEJO, MATULA, ميزيدن Miziden, which Mr. Richardson explains by our vulgar term for *Reddere urinam*, and we cannot but note, how in our English term, and in these words the forms MS and PS pass into each other.—MAISTER, (Irish,) “Urine.” MAISTER, (Scotch.) “Urine, properly what is stale,” on which Dr. Jamieson observes “Can this have any affinity to *Moes*, G. MAIHST, “a Dunghill, Belg. MEST, Dung, MESTEN, to Dung?” In the same column of Mr. Richardson’s Dictionary, where the above Persian word occurs, I see Miz, “A foreigner, a stranger, a guest,” and “A Canal, “aqueduct, spout, drain,” in which latter sense we see the true idea; and I must leave the Persian Scholar to decide how the first sense is connected with it. I see likewise MIZEK, “A Mixture, Mixed,” &c.—“Mojar, (Span.) “To wet, to MOISTEN.”—MATElot, (Fr.) is supposed to be derived from the MAST of a Ship, which may be the case; and I shall shew, that the MAST of a Ship belongs, under some process or other, to MASS, The Lump; yet perhaps MATE in *Matelot* may denote

Water, and *Lot* may signify *People*. In many Languages terms belonging to *Laos*, (*Λαος*, *Populus*,) are added to words in order to denote *People*, or Abundance of People, a Plurality. In Galic *Luchd* means "Folks, people," and *Luchg Fairge*, "Sea-men;" and in Dutch *Lieden* means People, from which it becomes an adjunct to the plural of Pronouns *Wy*, *Gy*, *Zy*, { *Lieden*, We, Ye, They. In the Hindostanee Dialects *Log*, or *Lok* denotes People, and is added to nouns in order to express the plural, as *Lerka*, A Child, *Lerka-Log*, Children, *Gora*, A Horse, *Gora-Log*, Horses, &c. (*Lebedeff's Gramm.* p. 3.) In Hebrew MG מ signifies "To Dissolve, Melt. To be Dissolved, Melted, as by Water, &c. &c. and MGG, "To melt, or Dissolve very much, to make "very *Soft*, as the Earth with rain," to which Mr. Parkhurst has referred "*Mug*, *Muggy*, *Muggish*, Damp, Moist;" though he has not placed *Moist* in Italics, as he should have done among the kindred terms.

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Terms relating to *Soft*, *Tender*, *Swelling out substances*, objects, derived from MUD Matter, as MUSH-room, Moss, &c. &c.

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We shall all agree, that no source can be imagined more obvious and natural for those objects, which denote the *Soft*, *Tender*, *Swelling* substance, object, &c. than that of the *Soft MATTER* of MUD. Among these terms we may class the following, Moss, MUSHroom, &c. which I have before produced with their parallels, not only denoting the *Soft* substance, but as signifying, what is of a *Fungus Spongy* nature, growing in *Fungous*, *Spongy* Ground: *Mus-lin*, with its parallels *Mousseline*, *Mosellina*, &c. (Fr. Ital.) In German *Mussgen*, or *Muss-lein* is *Pap* for a little child. Adjacent to the French term *MAISSE-line*, I see in Menage the terms *MOUSSE*, Moss, and *MOUTARDE*, *MUSTARD*, which we shall all agree to signify, 'What is of a MUD-like appearance,' and *MOUST*, *MUSTRUM*, *MOSTO*, (Lat. Ital.) which I suppose to be New Wine of a Thick, MUDDY quality. Some derive *MUSTRUM* from *Moschos*, (*Μοσχος*, *Vitulus*, *Vitula*, *juvenca*, *Ramulus tenellus*, *novellum germen*, &c. *Odoris pretiosissimi genus*, *Muscus*, *Tener*, *novellus*,) quicquid est novellum, and *Martinius*



informs us, that in Hesychius Μουσ, (*Mous*,) is the *Earth*, and that two words, the Greek Πηλος and the Hebrew חמר *ChMR* at once signify Μυδ and *Wine*. In the Greek terms ΜΕΤΗ, and ΜΕΤΗΟ, (*Μεθυ*, *Vinum*, *Temetum*, *Μεθυω*, *Ebrius sum*,) if the substantive be the original, it has the same sense as *Mustum*, and if the verb be the primitive, it signifies ‘To be in a *Soft, Relaxed, Dissolved* state.’ Adjacent to these terms in my Greek Dictionary I see ΜΕΙΔΩ, (*Μειδω*, *Molliter seu leniter rideo*,) where in the sense of *Molliter, Softly*, we see the original idea. Let us note Μοσχος, (*Μοσχος*,) expressing ‘What is *Soft, Tender*,’ applied alike to Plants and Animals; and here the Lexicographers, finding ideas apparently so opposite to each other, expressed by the same word, have found it expedient to recur to some fundamental idea. Let us note the sense of *Musk*, which this word Μοσκ-os bears, (*Μοσχος*, *Odoris pretiosissimi genus*,) with its parallels in various Languages, *Musc*, (*Fr.*) *Musco*, (*Ital.*) *Mosch*, &c. (*Belg.*) produced by the Etymologists. They should have brought forward the parallel Welsh word, from which Language we might conjecture, that the original idea was that of a *Foul, Rank, Strong* Smell. In Welsh *Mws* is the “*Moscus*, or *Musk*,” the preceding term to which in Mr. Owen’s Dictionary is *Mws*, “Of ‘a Strong scent; *Rank*.” I see likewise, as adjacent terms, *Mwsug*, *Moss* and *Mwstarx*, *Mustard*; which he derives from *Mws* and *Tarx*, “A state of breaking through; issuing, or proceeding from,” &c. I should imagine, that the term ought to be considered, as a Teutonic compound, and that the *Ard* in *MUST-Ard* denotes *Nature*, &c. while *MUST* denotes *Muddy*. In Arabic and Persian مسك *Misk*, or *Musk* means *Musk*, and from the Arabic the Spaniards have directly taken their *Al-Mizcle*, though it probably already existed in the Celtic Dialects, as in the Spanish *Musco*, which at once means *Moss* and *Musk*. If *Musk* does not mean, what is of a *Foul, Strong* Smell, it is probably so called from the *Mud*-like nature of the Substance itself, which our Dispensatories describe to be “A *Grumous* substance like *Clotted* blood,” &c. &c. The Nut-MEG, we know, is the “*Nux Moschata*,” and there are other words, drawn from the idea of the *Smell*, as the ‘*MUSCAT* ‘*Pear, Grape*,’ &c. *Muscadel*, *Muscadine*, &c. (“Quaff’d off the

“MUSCADINE,” *Taming of Shrew*,) *Moscadin*, *Muscat*, *Muscatello*, &c. (Fr. and Ital.) Before I quit *MUST-Ard* I must note a similar combination applied in a Metaphorical sense to the mind, as *Mus-Ard*, explained in N. Bailey by “A dull, heavy, lazy fellow,” which means a MUDDY fellow, or as we might say a MUSTARD-like fellow; (“He “a good *Wit*? hang him, baboon! his *Wit* is as *thick* as Tewksbury “MUSTARD,” *Henry IV.* Part II.)

MAOTH in Galic signifies “*Tender*, *Soft*,” and MAOTHAN, “A Twig, “osier, bud; a cartilage, gristle; any thing *Tender*, *Soft*.—MATHAN, “The sucker of a tree,” and MAOTHUIGHAM, “To MOISTEN, irrigate.” The sense of the *Soft*, *Fleshy* Matter will bring us to the Latin *MUSCULUS*, which means not only A MUSCLE of the Body, but likewise “A shell Fish called a MUSCLE,” and a little MOUSE, where we have still the idea of the *Swelling out*, or *up* substance. The *Mus*, (*Mvs*,) The MOUSE, &c. has been always a term of endearment from its little *Soft*, *Plump* form. We shall now more fully understand the source of the Greek *MOSKOS*, (*Μοσχος*, *Vitulus*, *Ramulus tenellus*,—*Tener*, *novellus*,) What is *Tender*, *Soft*, The Animal, Twig, &c. In Welsh *MWYTH* signifies “That is Smooth, *Soft* and puffed up; a fulness of humours; “a fever.”—*MWYTH*, “Puffed up, *Soft*, sleek, tender,” *MWYTHAW*, “To puff up, to make smooth; to mollify; to Soften; to become puffed “up; to grow *Soft*; to have a fever,” and *MWYTHAN*, “Any *Soft* tender “substance; a tender shoot, a cartilage, a gristle.” In the same Language *MASW* means “Wanton, sportive, fluttering, light, languishing, “*Soft*,” and *MASWY*, “*Soft*, Wanton, light,” as Mr. Owen explains it, where he has justly placed the original idea first. Again in Welsh, *MAWS* is “*Smoothly* gliding; pleasant, delightful,” &c. &c. In Italian *MOSCIO* is *Soft*, *Flabby*; though in the more ancient Language it seems to have referred to the *Hard Lump*. John Florio explains *MOSCIO* by “Benum’d “in such sort that one feeleth nothing, stiff with cold.” In the same column of Florio’s Dictionary (Ed. 1.) with this word I see *Mosso* “Moved, Stirred, &c.—Also *Mosse* growing upon trees,” which brings *Motion* and *Moss* to the same fundamental idea. The various terms in Language, which relate to ‘What is *Mild*, *Good*,’ &c. under our

Elementary Character MD, are all metaphorical applications from the Soft Matter of MUD. Hence we have the Welsh MAD, denoting *Good*, or *Beneficent*, which is sometimes written VAD. Mr. Owen explains the word thus, "What proceeds, advances, or goes forward;" where we see the sense of MOTION, "A term for the reptile class of animals," i. e. animals, which crawl among MUD, "What is Good, or beneficial; a good, a benefit; a good turn." In the same opening of Mr. Owen's Dictionary I see MADRU, "To Dissolve; to become MATTER, or Pus; as likewise MAZAU and MADWS. Our author explains MAZAU by "To let go, to set at large, to loosen, to liberate; to dismiss; to quit, to leave, to forsake; to forgive, to pardon, or to remit;" where let us note the explanatory terms Re-MISS, and Dis-MISS, which bring us to a kindred term to this Welsh word the Latin MITTO, MISI, MISSUM, which, we now see, refers to the relaxing of MOIST MATTER. MADWS is explained by "Full time, fullness of time; season, or opportunity," which directs us to the Latin MATURUS; MATURE, from whence we pass to MATUTINUS. In the application MATURA POMA, we see the original idea of *Soft Matter*. In the phrase MITIA POMA, we likewise see the origin of MITIS, MEEK, *Mild*, and still more strongly in MITE solum, just as we may now understand, that *Mild* and *Mellow* belong to each other and to *Mould*. It is idle to enquire, whether MEEK be not sometimes taken in a contemptuous sense, as the same source supplies both notions. In Scotch "To MEIS, MESE, MEASE, is To MITIGATE, "to calm, or allay," as Dr. Jamieson explains it; in the same column of whose Dictionary I see "To MEISE, To incorporate, to unite into one "MASS;"—MEIS, "A MESS, MEAT;"—To MEISLE, "To waste imperceptibly, to expend in a trifling manner," where we see the MESS in its *Soft* state, and MEITH, MIGHT; MEITH, A Mark, &c. belonging to META, where we have the MASS, or Lump as something large, MAGNUM, &c. or as a *Mark* of Distinction, Boundary, &c. Again in Scotch we have To MEIK, "To Soften, to tame, To humble," which brings us more directly to MEEK, (Eng.) and which Dr. Jamieson refers to "Isl. Mykia, "Su. G. Mocka, Mollire; from Muik, Mollis." The origin, which I have attributed to MATURUS, and MATUTINUS shews how MAT in these



words, and in the term adjacent to them in our Dictionaries *Materia* has the same fundamental idea. In Spanish *MADRUGAR* is "To rise early in the morning," and *MADURAR*, To Ripen, &c. We all remember that the Knight of La Mancha was fond of Hunting, and that he was a *Gran Madrugador*. In the same column of my Spanish Dictionary, where these words occur, I see *MADRIGAL*, "*MADRIGAL*, a Pastoral song," which means a *Song* sung in the *Morning*; A *Reveil-Matin*, as some understand it, and *MADRE*, A MOTHER, *Matrix*, "Womb," "Bed of a River, Sewer, Sink," in which latter senses we see the original idea of the MUD Spot.

In Irish *MUADH* is "Soft, tender," as Mr. Shaw explains it, who has placed the same form in different articles, under the senses of "Noble, good,"—"MIDDLE, MIDST,"—"A Cloud," "An Image," and hence *MUADHAM*, "To form." I see in the same side of Mr. Shaw's Dictionary *MOTHAR*, "A Park, a high sea, Noise,"—"A Tuft of trees," "A He cat." Our Element applied to Animals, as to the *Cat*, the *Hare*, *Moidheach*, (Ir.) The *Owl*, as *MUCHA*, (Irish,) *MADGE*, (Eng.) expresses The *Soft*, *Pudgy* covering. I see too *MOTA*, 'A Mount, MOTE,' where we have the Lump of MUD, *MOTH*, Male of any creature, *MOTHACH*, "Fertile, fruitful, pregnant," *MOTHaigham*, "To feel, perceive, know," *Muc*, "Sow, hog, Pig," which either relates to its *Swelling* form, or to its *Routing* in the MUD; *Muc-Mhare*, "A Whale;" *Muc-bhirach*, "A porpoise," where we have the *Swelling out* animals, *Muc-ghaine*, "A Shelf, quick-sand," where we come to the *Heap*, or *MASS* of a MUD spot, and *Muc*, "An instrument of war, whereby besiegers were secured in approaching a wall, like the *Pluteus* of the Romans," &c. where we have still the *Raised up* object, as the *Mote*, *Mound*, &c. It might denote the *Pig*, as an instrument for attacking the Walls is called The *Ram*, *Aries*. In Welsh *Moc* means *Swine*, or *Pigs*, *Moc*, "A Mock, Mimic," *Moci*, "To Wallow as Swine," &c. *Moc*, "Ready, quick, apt, early;" *Moc-Nant*, "A Swift brook, or Torrent," where the term of *Agitation* is brought to its original sense of *MOIST*, or *Watery* Matter. As corresponding to the Irish *Muc*, The *Raised* Lump, or *Shelf* of Earth, &c. we have *Mac-Daith*, "A course of security; a *Dam*, or *Embank-*

“*ment.*” In the sense of MAC, The *Dam*, we have the original idea, but in that, which MAC bears of “Security, Surety,” the secondary one only is visible.

Terms, relating to What is *Vile, Bad*, in actions, persons and qualities ;—  
 Objects of *abhorrence*, objects reduced to a *Low, Wretched* state, as  
 MUSOS, (Μυσος, Scelus,) MISS, aMISS, MISS-Deeds, MECHAN, (Fr.)  
 MISEO, (Μισέω, Odi.) MISER, (Lat.) Miserable, &c.

Among the terms relating to ‘What is *Vile, Bad*, in actions, persons and qualities, to Objects of *abhorrence*, objects reduced to a *Low, Wretched* state, derived, as I imagine, from the idea of *Dirt*, or MUD, we must class the following.—MUSOS, MUSAROS, MUSATTOMAI, (Μυσος, Scelus, piaculum, facinus detestandum, Μυσάπος, Detestandum, Μυσάττομαι, Fastidio, Aversor, odi, abominor,) which is in the same column of my Greek Vocabulary with MUSSO, (Μυσσω, Emungo nares,) a term belonging to a word for Filth, as MUXA, MUCUS, (Μυξα.) MUDAZOMAI, (Μυδαζομαι, Abhorreo, aversor,) which is acknowledged to belong to MUDAO, (Μυδαω, Nimio Madore vitior, Putresco,) relating to Foul *Slime*, or MUD ;—MOICHOS, (Μοιχος, Mæchus, Adulter :)—MISEO, MISOS, (Μισέω, Odi, Μισος, Odium.) In the same column of my Greek Vocabulary, where this term occurs, I see, among other words, which will be explained in their due place, MISU, (Μισυ, Succus in metallis concretus in formam glebæ, vel pollinis ; unde inter Metallica numeratur,) where we have the *Lump* as of MUD Matter, and in the next column I perceive MITUS, (Μιτυς, Ostiis alvearium circumlitum quasi purgamentum ceræ, subatrum, graveolentum, vulneribus et ulceribus medens,) where we have the same MATTER, under a different turn of meaning. In Ægyptian MESTE and MOST denote *Odisse* and Odium : MRC, (Welsh,) “A Hoot, “Spite, or Pique,”—MRG, (Welsh,) “A Hoot ; Spite, Pique, or Malice, “animosity,” MRGIAW, (Welsh,) “To Hoot, to spite ; to be piqued,” which appear in the same columns of Mr. Owen’s Dictionary, with MIZI, “An enclosed place, or *Pit*,” MIZI, “A Pit, or pool in a river,” &c. MIGEN, “That oozes ; a *Boggy* place ; also a bad ulcer, with holes, or

“cavities in it,” MIGYN, “A Bog, a Qwag.”—Michudhas, (Gal.) An affront; MIGrean, (Gal.) “Disdain, loathing,” &c. &c.—MOCK, (Eng.) with its parallels, produced by the Etymologists Mocquer, (Fr.) Moccio, (Welsh,) MOKAomai, (Μωκαομαι, Irrideo,) MOKOS, (Μωκος, Fatuus, Irrisor,) MOUK, (Chal. Sy.) Irridere, (Arab.) Stultus.—MAS, (Heb. מַסַּח,) “To reject with contempt, or disgust, as vile and worthless, to despise, “abhor,” as Mr. Parkhurst explains it, who has seen that Miseo and Musos belong to it, (Μισεω, Μυσος.) In one sense, which this word has “To crack, or peel off, as the *diseased* skin in an Elephantiasis,” we see the true idea of *Filth*, and in the same page of Mr. Parkhurst we have MG מַג, “To be dissolved, melted, as by water,” and MGG “To Melt, or Dissolve very much, To make very soft, as the *Earth* with “rain,” where we are brought directly to the sense of MUD. Mr. Parkhurst has referred to this word the terms MUG, MUGGY, MUGGISH, which he explains by “Damp, Moist,” without seeing, that Moist is another of these words.—MEIDEN, (Germ.) “To Avoid, shun,” &c. which Martinius derives from the Latin MITTO, and Wachter thinks, that it may belong to the Latin VITO. In the sense of *Voiding Rheum* we see, how VITO, VOID, refer to the sense of PUDGE Matter. The term MITTO, “To send away,” To Let loose, or slacken,—To cast, throw, &c. belongs to the idea of MUD, in its various states of *Looseness, Agitation*, &c. In the next page of Mr. Parkhurst to that, in which the words above produced are found, we have מָגַר MGR, “To cast, or “throw down,” and in another sense it signifies “Subterraneous repositories in which corn is thrown down,” where we are brought to the *Low, Deep Recess* in the Ground, as in the Greek Muchos, (Μυχος, Penetrable, intimus locus; Recessus, &c. Sinus maris,) in which word the sense of *Sinus Maris* points out the true idea. The German MEIDER has a meaning of this kind, when it signifies “Tegere, abscondere, “occultare, facere ut lateat,” where Wachter refers us to the ancient French word *Musser*, Tegere, &c. the Welsh *Mud*, Tectum et Laquear, the German *Kase-MATE*, Tectum militare;—MIEDER, Pectorale, MUTZ, *Mitra*, MATTE, Storea, &c. all which words relating to *Covering* are derived from the idea of MUDDING over. Let us mark MITRA, (Lat. and



Gr. *Μιτρα*,) where we have a kindred term.—MISS, (English.) To MISS the Mark, To do aMISS, as likewise the particle denoting what is *Bad*, as MIS-*Deed*, MIS-*Chief*, MIS-*Fortune*, &c. to which the Etymologists have justly produced as parallels MES, or MISS in various Languages, (Fr. Th. Teut. Belg. and Fr. G.) In Welsh METH is “A Fail, MISS,” as Mr. Owen explains it, and the verb to this is METHU, “To Fail, “to MISS; to become abortive; to Miscarry; to decay.”—MECHANT, MESGUIN, (Fr.) MESCHINO, (Ital.) In the same column of my French Dictionary, where MECHANT is, I see MAZETTE, “A little horse, a sorry “horse, a Bungler at play,” where we have still the idea of what is *Vile*, and MECHE, “A MATCH, the *Wick* of a candle,” where let us note MATCH, a kindred term, and remember the Italian *Meccia*, the Spanish MECHA, “Wick, twist of Cotton, &c.—MATCH, &c.—Bacon, with which “Fowls and meat are larded,” MUKE, (*Μυκη*, Fungus Ellychnii,) all which words mean the *Soft MATTER*. The verb To MATCH, and the substantive A MATCH, relate to the *Adaptation*, or *Formation* of the same Plastic *Soft MUD-like Matter*.—MISER, MISERIOR, MÆSTUS; relating to persons in a Bad condition, in MIS-*Fortune*.—MISTER, (Old Eng.) as in ‘MISTER *Pilgrim*,—MISTER, *Wight*’ &c.

The combination MISTER *Pilgrim* occurs in the Poems of Rowley, “The MISTER Pilgrim did for Halline shake,” (*Balade of Charitie*,) and in the same Poem we have “The MIST Almes craver.” Dean Milles observes under “MISTER Pilgrim,” that “The word is explained by “Johnson and others, as signifying *Trade*, or *Occupation*, and indeed “Chaucer uses it in that sense, ‘What MISTERE me ye be v. 5614.’ “But Dr. Johnson has not observed, that it also signifies *Want* and “*Necessity*. If that men had MISTERE of thee,” &c. &c. Dr. Jamieson explains the Scotch MISTER by “Want, Necessity,” and he observes, that Ruddiman refers it to MESTIER, or as at present written, METIER, A trade, or Art. He subjoins that, though the French MESTIER, “is “indeed used to signify *Need* or *Want*,” yet that it seems more natural “to deduce MISTER from Su. G. *Mista*, Dan. *Mister*, To lose, to sustain “the want, loss, or absence of any thing. Allied to these are Isl. “*Misser*, A Loss, *Misting*, He who is deprived of his property. Alem.

“ *Mizzan*, To Want, Belg. *Missen*.” He explains MISTER in another article, by “ Craft, art,” where he reminds us of the opinion of Skinner and Warton, who derive it from MUSTERION, (*Μυστηριον*), and MAGISTER-ium; as likewise of the derivation of Menage, who refers *Metier* to *Ministerium*. This creates some difficulty; yet surely the MYSTERY, the Trade, belongs to the MYSTERY, the Secret, which I shew to denote what is MUDDLED, or Stopt up; but if we refer it to the notion of *Need* in MISTER, it belongs to the idea of the MUD, or *Vile* condition. I shall shew, that MAGister MAGnus, &c. are attached to the notion of the ‘ Raised MASS, or *Lump*.’ Wherever we direct our attention, we come under different turns of meaning to the same Spot; and the only difficulty, which exists in some cases, is to discover the precise notion, by which it is connected with that spot. The Latin MITIS and the English MEEK are taken from the metaphor of MUD Matter, either under the idea of *Soft* Matter, or if they originally implied *Contempt*, under that of *Vile* Matter. One sense of MITIS, we know, is that of *Soft*, “ pliant, flexible, easy to be *Moulded*,” &c. where in the expression *Moulded*, or MUDDLED, as it might have been from the turn of the Metaphor, we see the original idea. MEEK seems to have been used in old English in a contemptuous sense for the *Poor*, *Wretched creature*. The sense of the word MEEK, as used by Shakspeare, will shew us, that it was anciently taken in a contemptuous sense. Cleopatra thus addresses Cæsar,

“ O Cæsar, what a wounding shame is this;

“ That thou vouchsafing here to visit me,

“ Doing the honour of thy lordliness

“ To one so MEEK,” &c.

On this Mr. Malone observes, MEEK, I suppose, means “ *Tame*, subdued “ by adversity.” So in the parallel passage in Plutarch “ *Poor wretch* “ and *caitiff creature*, brought into this *pitiful* and *miserable* estate. “ Cleopatra in any other sense was not eminent for *Meekness*.” A similar sense occurs in another place of Shakspeare, which Mr. Malone has produced in his Appendix.

“ Feeble desire, all recreant, *poor* and MEEK,

“ Like to a bankrupt beggar, wails his case.” (*Rape of Lucrece*.)

Monsieur Court de Gebelin in his collection of words belonging to the American Languages, &c. has produced various terms, signifying 'What is *Vile, Bad,*' &c. and he bears witness to the universality of this idea, under our Elementary Character, by observing as follows: "MAT; "MATCH signifie en tonte Langue Mauvais, funeste, ruine, mal, mort. "En Heb. מוֹת MAT, MUT, mort, ruine, destruction.—Virg. MATCHEE, "prononcé MATACHI, en Algonque. MATCHI; en Abenagius MATsighek, "Mauvais. De là, ces dérivés: MATCHEE *Towehtu*, le Mechant: MATCHES, "Eaenuut, les pecheurs: Num-MATCHES, *oonganash*, mes peches, MATTA, "privation," where our author might have noted the kindred French term *MEchant*. In the next page I see the following article "MASS "est un mot primitif qui signifie *Grand*; il est devenu MESS, et en "Virginie Miss," &c. where he might have reminded us of *Magnus*, &c. In another Language we have "Mouchin *Agouti*, Long: du primitif "MAG, MOUGH, MUG, *Grand*," &c. &c. I might take this occasion of recording other American words, under our Element, collected by the same writer, as in the Greenland Language, "MAKI-Pok, il leve, il eleve. "Pr. MAG, *Grand*.—MARTsek, Lat. *Madidus*, mouille." Among the Languages of Canada we have the terms "MAGat, *fortement*, beaucoup, "Prim. et Groenl. MAG, tout ce qui est grand, etendu," the next term to which in the collection of our author is MACKase, "Noir; Celte "Macha, Meutrir; Francois *Machure*," where we have the idea of what is *Foul, Black*, as in sMOKE, (Eng.) MWG, (Welsh,) &c. In the Peruvian Language we have MACHO, "Grand, vieux, agé," du primitif MAG, *Grand*; the next word to which is MAYo, fleuve; primitif Mai, Mi, Eaux, and an adjacent term is MICuy, "Manger, diner: c'est du "primitif MAC, Macher," that is, To MASH, MASTicate, &c. In the Language of Chili MEDDA, is "Bouillie; l'Oriental MED, Manger, formé de "Et;" and I find likewise MACane, "Massue ferree; du primitif MAC, "Assommer, Meutrier," where we have still the sense of MASHing, as in MATTE, *Tuer*, in the Languages of the South Seas, Malays, and Japan, to which Gebelin has justly referred Check-MATE, &c. &c. In the Language of Otaheite, New Zealand, and in other forms of Speech, MATA denotes the Eyes, The *Countenance*, which is nothing but the



MAKE, form, appearance, &c. &c. These examples are sufficient to shew us, through what an extent of the Globe the Elementary Character MD, &c. has remained faithful to its original meaning, such as I have detailed it.

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Terms of *Noise*, as MUTTER, MUSSO, &c. &c.

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I might here produce the terms for *Noise*, which appear under the Elementary form MD, MG, &c. When we come to such terms, we may expect to find some embarrassment, by entangling ourselves with other forms, and perhaps with another train of ideas, which may lead us into idle disquisitions about the original Elements of Language. If the Theorist should maintain, that the Infantine sounds, as they are called, *Ma, Pa, Ma-Ma, Pa-Pa*, originally suggested the terms for *Noise*, under the forms M<sup>A</sup>, P<sup>A</sup>, MR, MD, MG, MS, &c. I must observe, that I have neither any objection to this hypothesis, nor any predilection for it, as I am entirely ignorant about the matter. I agree, that these forms pass into each other, and that the Infantine sounds are connected with other sounds; but I maintain at the same time, that these forms are not efficient for the great purposes of Language, until they have been applied to the MUD, *Mire* of the Ground, &c. and that from this idea they derive all their force in the great business of Human Speech. But whatever might be the original source, or primary notion, the words for *Noise* denote something *Confused, Indistinct, Embarrassed, Impeded*, of a MUDD<sup>ed</sup> up, or of a MUDDY, MUDDLED nature, as I choose to express it, or as others may say, if they please, of a *Babbling* nature.—Among the terms for Noise under the form MD, &c. we must class the following; to which I shall annex some words under other forms, M<sup>A</sup>, MR, &c.—MUTTER, which the Etymologists explain by *Murmurare*, where in *Mur-Mur* we see the M employed, and under which they produce, either by way of reference, or interpretation, MUTIO, MUSSO, MUSSITO, MUZO, (Μυζω, Premo, comprimo, compressum teneo, Clausis labris, sonitum literæ M naribus emitto, *Musso, Mussito*,) *Muyten*, (Belg.)

All these terms they suppose to be formed on the principle of *Onomatopœia*, to which hypothesis I have likewise no objection. I must leave the Theorist to reconcile this to the other hypothesis of *Infantine sounds*, or to suppose both ideas, if he should so please.—We have seen, that **MUTUS**, **MUTE**, &c. **MOGGOS**, (*Μογγος*,) relate to the *Suppressed Voice*; and John Florio explains the Italian *Buzzicchiare* by “To Whisper, “to BUZZ, to MUTTER, in *Hugger-MUGGER*.”—**MUGIO**, **MUKAOMAI**, **MUKE**, (*Μυκαομαι*, *Mugio*, *Μυκη*, *Mugitus*, *Μυκη*, *Theca gladii*, *occlusio*, *obstructio*,) belong to the Noise of a Cow, and the latter word relates likewise to *Obstruction*. In English *Moo* and *Mew* denote the Noise of a Cow and a Cat.—Among the terms for **MUTUS** in Lhuyd, I find *Myd*, *Myt*, *Muite*, (Welsh, Arm. and Irish.) Mr. Owen explains **MUD** by “Expressing by motion, or signs; **MUTE**, dumb,” where this Lexicographer seems to refer the idea of **MUTE** to that of *Motion*. In another article **MUD** is explained by “A removal, a pass, a move, a change “of residence; What is moved, as goods, or furniture; also a *Mew*, “a term in falconry.” The idea of *Motion*, **MUTO**, belongs to **MUD** in its loose state, easily stirred. Mr. Shaw explains **MUTE** by **MUTE**, Dumb, where let us note *Dumb*, which I shall shew in another Volume of my work to mean *Dammed* up. The preceding term to this in Mr. Shaw’s Dictionary is **MUSIALI**, A Curb, which might seem to belong to the idea of *Obstruction*. We should perhaps be of opinion, that **MUZZLE** contains the same idea of *Obstruction*; yet the Etymologists appear justly to refer it to the terms for the *Mouth*, as *Museau*, *Muso*, (Fr. Ital.) *Rostrum*, *vultus*, *Musel*, “*Aremoricis Britannis Labrum*,” and Merrie Casaubon derives it from the Greek *Muo*, (*Μω*.) Skinner refers the Italian *Muso*, to the Saxon *Muth*, Os; which the Etymologists have justly produced as parallel to our word **MOUTH**, together with the terms in the Teutonic Dialects under the form **MN**, as *Mund*, (Germ. &c.) and the Greek **MUTHOS**, (*Μυθος*.) We should here ask, from what notion the term **MOUTH** is derived, and we might be inclined to think, if it belongs to the Greek **MUTHOS**, (*Μυθος*,) that it is taken from the idea of *Noise*, or *Muttering*; yet I find among the parallel terms to **MOUTH**, in Skinner the Saxon *Ge-MYTH*, *Ostium fluminis*, which brings us to the

*Hollow* of *Water*, MUD, &c. and from hence to a *Hollow* in general. In English, as we know, MOUTH relates to the “*Ostium fluminis*,” the MOUTH of a River, and this appears to be the more probable idea. I come however to the same point, when I say, that MUTTER, &c. belongs to the MUD Matter, or Spot. The Latin *Os* is derived from *Ostium*, *WASH*, *WAT-er*, &c. as I shew in another place. I ought however to observe, that MOUTH might have been derived from the idea of MASTICATION, or MASHING; yet it seems not to be directly connected with such words.

In the same column of Skinner’s *Lexicon* with *Mouth*, I see a term of *Noise*, “*To Mow, or Mew, To Mop and Mow, Faire le Moue*,” which he refers to *Moue*, *Μυλλειν*, *Μοιμυλλειν*, *Μυαν*, *Μοιμναν*. I likewise see “*A Mow of Hay*,” which means a Lump, or *Heap* of Hay. Before I quit MUZZLE and MUSEAU, I should observe, that the name of the *Nose* might be taken from the idea of MUCUS, as in MUKTER, (*Μυκτηρ*), or from that of Routing up the MUD, as referring to the *Snout* of Animals. The MUZZLE might then be taken from the part tyed; and when ideas are so entangled with each other, we know not how they should be unravelled. Cotgrave explains *Museau* by “*The MUZZLE, Snout, or ‘Nose of a Beast.*” In Cotgrave MOUE is “*A Moe, or Mouth, an ill ‘favoured extension, or thrusting out of the lips;*” the next word to which is *Moueé*, *Moueé de gens*, “*A crowd, or thicke troope of people,*” where we come to the idea of the *Heap*, as it might be of Dirt. But there are two words in the same opening of Cotgrave’s *Dictionary*, belonging to our *Elementary Character*, which directly connect *Speech*, or *Noise* with the *Lump of Dirt*. I see MOT, “*A MOTTO, a word, ‘a speech, also the note winded by a huntsman on his horne; also ‘a quip, cut, nip, frumpe, scoffe, jeast,*” and MORTE, “*A clod, lumpe, ‘round sodd, or turfe of Earth,*” &c. &c. I see likewise MORTEAU, “*A Clod of congealed MOISTURE,*” and the terms for *Motion*, as *Moteur*, “*A Mover,*” &c.—*Motif*, “*A Motive; a Moving reason,*” &c. &c. together with *Mouaner*, “*To Mawle, yawle, or cry like a little child.*” There is the same direct union in Persian, as in the French term. In Mr. Richardson’s *Dictionary* I see میژک *Mizek*, “*Murmuring, Muttering;*”



the preceding term to which is ميزك *Mizek*, “A MIXTURE, Mixed, “intangled, intricate things,” and the two following terms, are مېژو *Mishu*, “A lentile, Pease, pulse,” that is, *Grain, Gritty, or Dirt-like* matter, and ميزيدن *Miziden*, “To *Piss*,” where we directly come to the original notion of *Foul, Watery Matter*.

Terms denoting *Concealment*, the *Enclosed, Stopped up, Secret spot*, or state of things, as *Hugger-MUGGER*, &c. &c.

I produced in a former page a French term *Mugot*, which, as Cotgrave explains it, denotes “A Hoord, or *Secret Heape* of treasure,” which relates to the *Hiding, or Secret Hole, Enclosure, &c.* I shall exhibit in this place other words, which refer to the same idea of *Concealment*, to the *Enclosed, Stopped up, Secret spot*, or state of things, as in our combination *Hugger-MUGGER*, which directly brings us to the idea of ‘What is MUDDed, or MUDDled up.’ In Shakspeare it is brought to its original spot, when it relates to a person being MUDDed up, or *Buried* in a secret manner, “We have done but greenly. In *Hugger-MUGGER* “to enter him,” (*Hamlet*, Act IV. Scene 4.) and in a passage quoted by Mr. Steevens from North’s Plutarch, the phrase is applied in the same manner, “Antonius thinking that his body should be honourably *buried*, “and not in *Hugger MUGGER*.” The metaphorical purposes, to which MUD may be applied, will be manifest from a passage, directly preceding that, which I have quoted from *Hamlet*, where a word belonging to MUD is adopted in order to express a disturbed state of the Public Mind; “The people MUDDY’d, Thick and unwholesome in their thoughts.” In the same and preceding leaf of Cotgrave’s Dictionary, from which *Mugot* is taken, I see MUETTE, “The Chamber, or Lodge of a Lieutenant, “or chief Raunger of a Forrest; also a Hares neast; the forme, or place, “where she kindles,” MUET, “Dumb,” &c. MUCHE, or MUSSE; “A Secret “corner, privy hoord,” &c. MUSSER, “To Hide, conceale, keep close, lay “out of the way; also to lurke, showke, or squat in a corner.” MUGE,

("The Sea fish called,) a Mullet," which is a simpler form of *MUGIL*. *MUE*, "A change, or changing; (hence) any casting of the coat, or skinne, "as the *MEWING* of a Hawk, &c.—Also, a Hawkes *Mue*; and a *Mue*, "or Coope wherein fowle is fattened." The *Mue*, or Coope, is the *Inclosure*; but the *Mewing* of Hawks might originally relate to *Change*, as belonging to *MUTO*, which is derived from the *Loose* nature of *MUD Matter*. The place called in London a *MEUSE*, is the *Inclosure* for Horses, though some say it was originally used for *Hawkes*. The *Mue*, or Coop of a Hawk, might mean the place, where the *Mue*, or change takes place. To the idea of *Lurking* in secret spots, the term *MICHER* in Shakspeare belongs, "Shall the blessed sun, (leg. Son,) of heaven "prove a *MICHER* and eat blackberries?" (*Henry IV.* Part I. Act II. Scene 4.) Mr. Grose explains *MOOCU* by "To play the truant. *Black-berry-MOOCHING*, to play the truant in order to gather Blackberries. "Glouc." Skinner explains 'To *MICHE*,' by "Latitare," which he refers to *Muser*, (Fr.) *Otiari*; the next word to which is A *MICHER*, which he explains by "Avarus, Sordidus," and which he supposes to be derived either from the Latin *Miser*, or the French *Miche*, "Mica panis, "quia sc. omnes *Micas* mensa decidentes numerat." This latter idea is a precious specimen of the performances of our art.

The Greek *Muzo*, *Muo*, *Muso*, *Musterion*, (*Μυζω*, *Proprie Premo*, *Μυω*, *Μυσω*, *proprie Premo*, *comprimo*, *comprimendo occulto*, *teneo*, &c. *Μυστηριον*, *Arcanum*, *initiatio secreta*, &c. &c.) to which belong, we know, *Mystery*, *Mystics*, &c. &c. and *Muchos*, (*Μυχος*, *Penetrable*, *intimus locus*, *recessus*, *Sinus Maris*,) convey the same idea as *MUSSE*, *MUSSER*, &c. &c. In the sense which *Muchos* (*Μυχος*,) bears of *Sinus maris*, we see the original idea of the *MUD*, *Low*, *Hollow*, or *Watery Cavity*, as likewise in *MUCHO-Pontion*, (*Μυχοποντιον*, *Specus*, *ubi cavus recessus*, et *Vorago Ponti*,) where *Vorago*, *The Quagmire*, or *Bog*, brings us to the original sense. We have before seen, that *MUKE*, (*Μυκη*,) means "Theca gladii, *occlusio*, *obstructio*," the enclosure of a sword, *obstruction*, &c. The terms for *Dumb*, as *MUTUS*, (Lat.) *MUTE*, (Eng.) *Muit*, *Mut*, (Fr.) &c. the Greek *MOGGOS*, (*Μογγος*, *Qui est voce obtusâ*,) which brings us to *Mogi-lalos*, (*Μογιλαλος*, *qui ægre et diffi-*

cultus loquitur,) relate to an *Obstruction* in the voice. I see under *MUT*, Dumb, in Cotgrave “*Chiens MUTs*,” which he explains by “A kind of white hounds, which never call on a change.” I must leave the French Etymologists to decide, whether their term *MEUT*, or *Emeute* for a pack of Dogs related originally to this species of *MUTE* Dogs, or to the idea of *Noise*, which our Element likewise expresses, as in *Mugio*, *Mutter*, &c. Menage refers it to *Motus*, under the idea of *Commotion*, *Noise*, &c.

The German *MEIDEN* is explained in Wachter by “*Vitare, Fugere, Tegere, Abscondere, occultare, facere ut lateat*,” which he refers to the Saxon *Mithen*, the French *Musser*, the Welsh *Mwd*, Tectum, laquear, the German *KasemATE*, “*tectum militare*,” &c. *MIEDER*, Pectorale, *MUTZE*, *MITra*, *MATTE*, Storea, &c. The Welsh *MWD* is explained in Mr. Owen’s Dictionary by “An arch, a vaulted roof; a roof; a cieling;” the preceding and succeeding words to which are *Mwciwn*, “A Jumble, “a *Mixture*,” *Mwdran*, “Wash-brew, a sort of food, or gruel,” &c. where we are brought to the idea of *MASH*, *MUD*-like Matter, supposed in my hypothesis. Let us mark the Latin term *Laquear*, which is acknowledged to belong to *Lacunar*, *Lacuna*, “A Ditch wherein Water standeth, a Puddle, or dike, a furrow, or trench for a drain; Any little hole, or Hollow place, and *Lacus*, A Lake, or standing pool; a place full of water; a deep ditch, a mere, a pool, A Vat, or Great Vessel,” &c. where we unequivocally see, how these terms for the *Hole*, or *Hollow*, under the form *MD*, may belong to the *MUD* spot, as in the Greek *MUCHOS*, (*Muxos*, Sinus Maris.) We are here to consider, whether some of the terms for *Vats*, or *Vessels*, *Measures*, &c. are not derived from this idea of the *Hollow*. When I examine the words which relate to ‘What is *Moderate*, *MEASURED*,’ &c. and which I refer to the notion of the *Soft Plastic MATTER* of *MUD*, able to be formed into *due, proper, definite, commodious Figures*, I produce some of the terms for *Vessels*, which I refer to this idea, as *MEASURE*, *MODius*, &c. The terms for *Vessels*, which are not derived from hence, must be referred to the idea of the *Hollow*, &c. and it is not always easy to decide, to which notion they should be ascribed; yet the sense of



the *Hollow*, Low spot, *Ditch*, &c. affords the great source, from which terms for *Vessels* are derived. The original idea of the VAS, VESSEL, VAT, or FAT appears in its application to the Watery *Hollow* in the Ground, called a *Tan-VAT*. In French VASE is a *Vessel*, and likewise “*Slime* and MUD,” as I shew in a former page, (111,) where I consider the names of *Cups*, VESSELS, &c. under the Elementary Character BC, &c. It is marvellous to observe, how regular the operations of the mind are in resorting to the same objects for the supply of words, which have a similar meaning; and it is from hence, that the subject of Language becomes a theme, which is able to afford materials of enquiry and discussion.

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## SECT. II.

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M. } C, D, &c.

WORDS, which relate to the train of ideas conveyed by the terms MIX and MASH, belonging to the MATTER of MUD, as jumbled together in a confused *Heap*, or *MASS*, or as MIXED up into a *Composition*, or *MASS*, by design and preparation; or as being in a *Loose*, *Dissolved*, *Broken*, *Minute* state.—Hence Terms relating to ‘What is *Mixed*, ‘*Mashed*, or *MADE* up, in the preparation of *Food*, and other Compositions, as of *Drugs*, *Medicine*,’ &c. as *MESS*, *MEDICINE*, &c. Terms signifying ‘To *MASH*,’ in its stronger sense, from actions of force, &c. as *MACTO*, &c. &c.—Terms expressing *Pieces*, or *Particles* of *MATTER*, as of *Dirt*, or *MUD*, &c. in a *MASHED*, *Minute*, *Loose*, *Broken* state, of a *Little*, *Minute*, *Vile*, *Inconsiderable* kind, as *MUTILUS*, *MUTILATED*, (Lat. Eng.) *MITE*, (Eng.) *MIKROS*, (Μικρος,) &c.—What is in a *Broken* state, or has a *Broken*, *Diversified* appearance, as distinguished by *Pieces*, *Patches*, or *Spots* of *Dirt*, &c. as *MACULA*, (Lat.) &c.—Terms relating to a *MASHED*, or *MUD*-like state, as of *Destruction*, *Dissolution*, *Decay*, *Disorder*, *Embarrassment*, *Confusion*, in the *Frame*, or the *Mind* of *Man*, and of other animals, as *MUT*, (Heb.) *Death*, *MACIES*, (Lat.) *Consumption*, *MAD*, (Eng.) &c. &c.

If we should endeavour to discover by a train of reasoning *à priori*, from what source the idea of *Mixing*, or *Mingling Materials* would be derived; we should all, I think, agree; that it would be naturally taken from the great object perpetually before us,—The *Matter* of MUD, jumbled together in confusion, or *Mixed* up, as in a *MASS*, *Composition*, *Heap*, &c. We should moreover agree, that the idea of ‘*Mashed*, or of *Mashing*,’ would be likewise naturally derived from *Matter* in a MUD state. This view of the question will shew us, how the following terms under our Elementary Character MD belong to each other, as MUD, with its parallels MUCK, MEOX, (Sax.) *Mixen*, (Eng.) MIX, MASH, or sMASH, MATTER, MASS, &c. I shall in this Second Section produce the terms, which represent the train of ideas expressed by MIX and MASH. Though the senses conveyed by these terms are often inseparably blended with each other; yet the terms themselves may properly for the purposes of convenience be considered separately. The words, belonging to the idea conveyed by MASH, may likewise be discussed in separate parts; in one of which may be considered the terms, which denote, ‘What is MASHED, MIXED, or MADE up in the ‘preparation of Food, and other compositions, as of Drugs, *Medicine*,’ &c. as MESS, *Medicine*, &c. and in another part those terms, which relate to the idea of MASHING, in its stronger sense, from actions of Force, &c. as MACTO, &c. I shall examine in another Article those terms, which express *Pieces*, or *Particles* of MATTER, as of *Dirt*, or MUD, in a MASHED, *Minute*, *Loose*, *Broken* state, or as being of a *Little*, *Minute*, *Vile* kind, as MUTILUS, MUTILATED, (Lat. Eng.) MITE, (Eng.) MIKROS, (Μικρος.)—What is in a *Broken* state, or has a *Broken*, *Diversified* appearance, as *Distinguished* by *Pieces*, *Patches*, or *Spots*, as MACULA, (Lat.) &c.—I shall in another Article consider those Terms, which relate to a MASHED, or MUD-like state, as of *Destruction*, *Dissolution*, *Decay*, *Disorder*, *Embarrassment*, *Confusion*, in the *Frame*, or *Mind* of Man, and of other Animals, as MUT, (Heb.) *Death*, MACIES, (Lat.) *Consumption*, MAD, (Eng.) &c. &c.



Mix with its parallels Misceo, Mignuo, (Μιγνυω,) &c. &c.

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The term Mix occurs in a great variety of Languages; as in the Latin Misceo, the Greek Mignuo, or Mignumī, Mixo, (Μιγνυω, Μιγνυμι, Μιξω,) the Italian *Mischiare*, *Mescere*, *Mestare*, *Mescolare*; the Spanish *Mixturar*, *Mezclar*, the French *Meler*, formerly written *Mesler*, the German *Mischen*, the Belgic *Mischen*, *Mischelen*, to which Junius has added *Misschteluyt*, *Misteluyt*, *Masteluyt*, “Farrago, sive *Commistio* frumentorum, ut Anglis MISH-MASH est Μιγμα, seu Farrago,” the Welsh *Mysgy* produced by the same writer, the Armoric *Misgu*, and the Hebrew *Missech*, which is recorded by Wachter. Mr. Owen explains the Welsh MYSGY by “To Mix, to *Mingle*.” In the same column of Mr. Owen’s Dictionary, where this word is, I see likewise MYSG, “The MIDST, “the MIDDLE, Yn MYSG, *ar* VYSG, &c. Amongst,” from whence we see, that MIDST, MIDDLE, and its parallels *Medius*, *Mesos*, (Μεσος,) &c. are derived from the idea of being Mixed together. In the same opening of Wachter’s Lexicon, in which are MITTE, MITTEL, *Medium*, I see MIT, Cum, to which he has justly referred *Mith*, (Goth.) *Mid*, (Sax.) *Met*, (Belg.) META, (Μετα,) together with the English WITH. In Greek likewise the sense of META is directly under the form of MIGA, (Μιγα, Mistim, promiscue,) as a preposition, denoting aMIDST, as we express it. In modern Greek it has two forms, META and MAZI, (Μετα, Μαζι,) which my German interpreter justly translates by MIT. Adjacent to MIT in Wachter I see MIST, Stercus, and to MAZI, (Μαζι, zusammen. MIT einander,) belonging to MAZONO, (Μαζωνω, Ich haufe zusammen,) I MIX, or Jumble together, I see MAZA, (Μαζα, der Rasen, Cespo, Cespite,) the Green Turf in the MEADOW, MOIST, or MUD spot. I see in the same page of Mr. Owen’s Dictionary the term Mysorig, “Yielding “a stench,” ΜΥΤΗ, “That pervades; that infects; a Miasma,” where we are brought to the original idea of Foul Matter. I see likewise Mysynu, “To Gather Moss,” and in the preceding page we have Mysawr, “That is of strong scent,” and Mysangu, “To trample,

“or tread,” which is a compound of *Mys* and *Sangu*, To tread. In the combination of terms *Mingle*, *Among*, which bring us to *Monger*, *Fish-Monger*, &c. we have the form MN, which in Greek would have been expressed by MIGGLE, MOGG; and we actually find this union of the *n* and *G* in the term MIGNUO, (*Μιγνυω*,) &c.

In Irish MEASgam signifies “To MIX, stir about, to move, *Mingle*,” and in the same opening of Mr. Shaw’s Dictionary, where this word occurs, I see MEAG, the Earth,—MEASraigham, “To Temper,” MEAS, MEASURE, MEAsaire, “Just weight, or *Measure*,” MEASardha, MEASartha, “Temperate, frugal,” from whence we learn, that such terms as MEASURE, &c. MODERATION are derived from the MIXING, or TEMPERING of Soft, Plastic MATTER. I see likewise MEATHaim, “To fade, decay, “wither;” and MEATHaigham, “To grow Fat,” which words, opposite as they may appear in their senses, are derived from the same species of MUD MATTER, when considered in its *Loose, Dissolved* state, or in its *Swelling out* state. Mr. Richards, under the Welsh MYSGU, produces from Dr. Davies, as parallel terms, the Hebrew מַסַּק MASAK, the Chaldee, Syriac and Arabic مَزَغ MAZAG, מִיִּגָּה MISGA, *Mixtio*; and the Arabic مِزِج. Mr. Parkhurst interprets מַסַּק MSK by “To MIX, to interMIX,” to which he has referred the Latin MISCEO, and its English derivatives; the preceding term to this Hebrew word in Mr. Parkhurst’s Lexicon is מִשָּׁה MSH, which in one sense he explains by “To Melt, Dissolve, “as by *Moisture*, or Wet,” and he refers to it the terms MOIST and MIST. Again in Hebrew מִזַּג MZG signifies “To MIX, or *Mingle*,” the preceding term to which is מִזַּה MZ, “To Consume, or to be Consumed,” and an adjacent term is מִזַּר MZR, which relates to the idea of a *Corrupt, Putrid, or Purulent* state of things, and from hence some have supposed the term *Mazuroth* to be derived, as denoting a *Poisonous, Corrupt* wind. In the same opening of Mr. Parkhurst’s Lexicon, I see מִט MT, “To Slide, or Slip,” מִטֵּט MTT, “To Slip, or fall all to “pieces,” where he has justly reminded us of the Latin MURO, and its derivatives *Mutation*, and the English MUD with some of its parallels before produced, MOT, (Phœnician,) Modder, or Moeder, (Dutch,) Mother, Mothery.

In Persian امیزیدن *aMiziden*, and امیختن *aMikten*, are the familiar terms, signifying “To MIX, Mingle,” and in Arabic مزاج *MIZAJ* signifies “A MIXTURE, any thing MIXED,” which the Persians employ with their auxiliary word نمودن *Numoodun*. In the Ægyptian Language MOUGT, or MOUJT is *Miscere*, either original, or adopted from the Greek. In the same column of my Coptic Lexicon, in which this word is found, I see MOUT, Clamare, MOUCHEM, ζεστος, Calidus, Aqua calida, MOUSHI, MOUSHT, Perambulare, MOUT, Venæ, Arteriæ, MOT, Dorsum, where we see terms denoting *Agitation, Commotion, Swelling up, Rising up, &c.* In another place we have MOSHI, περιπατειν, in the same page with which I perceive MOT, Collum, the *Raised up* object, MOUT, Mori, To be in a Relaxed Dissolved state, MHOT, forma lignea calceorum, which means ‘What treads on the MORT, “Odos, via,” a word which occurs in the preceding page of my Lexicon, the *Path*, or MUD spot. In the same page we have MUSTISOS, a foreign word, as is supposed, signifying *Turbulentus*, in a *Mutinous* state. The Latin term *Turbulentus* denotes in its first sense MUDDY. The Coptic Scholars understand, I imagine, that the true sense of MOUCH-Em is “Aqua Calida;” where the *Em*, or M denotes Water, in the Ægyptian Language, as in most, or in all other Languages. In the Russian Dialect of the Slavonic MAISHAIO signifies To MIX, “Ich MISCHE,” as my German Lexicographer explains it, and in the same column of my Lexicon I see MAISHOU, To Knead, “Ich Knate,” corresponding in sense with the Greek MASSO, MATTO, (μασσω, ματτω, Pinso, Subigo,) at once denoting To MIX and MASH.

We have seen, among the parallel terms for MIX, the words MESLER, MEScolare, where the *l* is attached to the MS, &c. and under this form *MSl* various words appear, conveying the same idea, as *Miscellus*, *Miscellanea*, (Lat.) MISCELLANEOUS, &c. *Meslin*, *Mastlin*, (Eng.) *Meteil*, (Fr.) מטל MTL, and perhaps METAL, &c. &c. Skinner explains MASLIN, or MESLIN, by “Panis ex diversis Granis seu seminibus Cerealibus puta “secali et tritico confectus,” and he justly refers it to some of the above terms under this form, and to the Belgic *Mischteluyn*, before exhibited. MASTLIN is produced by Junius, as a word in Chaucer for *Orichalcum*,



“*Stirropes gaye of gold MASTLING*,” which he properly refers to *Misceo*, &c. He observes, that *MESSING* and *Letton* are German words for the same metal. In French we have *METEIL*, *MASLIN*. In the Rime of Sir Topas we find

“They set him first the swete win

“And mede eke in a *MASELINE*.”

Mr. Tyrwhitt explains *MASELIN* by A Drinking cup, and thinks, that it ought rather to be *Mazerin*. The reader will now understand, that it is a Cup of the *MASELIN* Metal. I suspect, that *METAL*, *METALLON*, (*Μεταλλον*,) is that, which is *MESLE*, *MASHED*, *MIXED*, *MADE*, or *Formed*, by Fusion, and by being brought into a Malleable state, and that it has nothing to do with the *Μετα* and *Αλλος* of the Greeks, as they and their interpreters, alike skilled in the formation of Languages, have imagined. I shall shew, that *sMITH* is derived from a similar idea, and the term *sMelt*, though belonging to the Elementary form *ML*, conveys the same notion of *Melting*, &c. and still belongs to the same origin of *Dirt*, or *Mould*. We all allow, that *Mould* expresses at once Form and Dirt. In Hebrew we have the term מטל *MTL*, on which Mr. Parkhurst observes, that it occurs not as a verb in Hebrew, but that in Arabic it signifies, “To hammer, forge, beat out, by hammering, as Smiths do.—A forged Bar.” To this term he refers *Metal*, *Metall-on*, *um*, (Gr. Lat. *Μεταλλον*.) In Arabic مطل *MTL* signifies “Hammering, flattening iron,” the succeeding term to which in Mr. Richardson’s Dictionary is *METLA*, “Soft level Ground,” &c. &c. where we have the true idea. The term *METTLE*, Vigour, is acknowledged to belong to *Metal*, and so is the term *Medal*, *Medaglia*, (Ital.) &c. The English *Meddle* should be considered, I imagine, as belonging to the form *ML*, and here we may observe, that it is sometimes difficult to decide, when the order of Consonants C, D, &c. precedes the L, whether the term should be considered as belonging to the form *MC*, *MD*, &c. or *ML*. In the same opening of my Russian Lexicon, in which the terms just produced *MAISCHAO*, and *MAISHOU*, To Mix and To Knead, appear, I see *MAIDNOUI*, which my Lexicographer explains by “Kupfern, *MESSINGEN*,” *Copper*, or *MESSING*, as likewise *MAIDE*, “Das Erz,” *Earth*, or *Ore* of Metals.

It is impossible not to see, how the MESHES, or MASHES of a Net are connected with MIX, MASH, &c. under the idea of that *Entanglement*, when things are *Blended*, or MIXED, as in a MISH-MASH. Where we talk of being in a MESS, or having made a pretty MESS of a business, we see the entanglement of MIXED Matter. We may perceive under the notion of the *Interstices*, which we understand by the MASHES, or MESHES of a Net, that the word belongs to the *Entanglement* of *Soft, Loose* Matter, affording *Vacuities*, or easily Resolved into Parts, &c. The MAZES of a Labyrinth, or which might be called the MASHES, or MESHES of a Labyrinth, in which we are involved and entangled, convey the same idea, and the word MAZE Skinner acknowledges to belong to MASE, Gorges, Vorago, The MUD spot, or *Quag Mire*. Though the MASHES of a Net occurs in Skinner, as an article next to MASH, Conterere, and the MASH of a Horse, which latter he refers to the parallels for MIX, he perceives no relation between the MASHES of a Net and MASH, nor does it appear from these articles, that he considers MASH as the same term. He produces however the parallels to the MASHES of a Net, as *Maches, Macles*, (Fr.) MASCHEN eines netzes, (Germ.) “*Interstitia, seu foramina inter fila retium, i. e. Maculae retium.*” Though he explains these terms by MACULÆ, I do not understand, whether he regards it as a kindred word, which we shall now perceive to be the case. In MACULÆ the original idea of *Dirt, Filth*, &c. is actually preserved, and from hence, as we know, come *Maculate, Immaculate*, &c. In Welsh MÆSG denotes “That is interwoven, or plaited; any reticulated work; latice-work; wire-work; MESH-work; a MESH,” as Mr. Owen explains it, and MASGYL, “That covers; a MESH; a pod, or shell.” In the same column with this latter word, I see MATOG, a MATTOCK, or Hoe, MATH, “That is flat, spread out, or even,” MATHRU, “To Trample, to Tread,”—MATHRAC, “A spreading down, or laying flat; a trampling down,” and MAT; a MAT, MATRAS, A MATRASS. The Etymologists produce the parallels to MAT in various Languages, as *Meatte*, (Sax.) *Maatte, Matte*, (Dan.) *Natte*, (Fr.) *Matte biesen*, *Juncus Aquaticus, Matta*, (Span.) *Virgultum, Mittah*, (Heb.) *Lectus, Matta*, (Lat.) The French *Natte* belongs to Net, Knit, &c. The

Welsh words might perhaps lead us to think, that the MAT signified what was spread, yet it relates, I imagine, to the same idea as MESH, &c. and denotes the *Entanglement* of the Platted substance, as in the adjective under the same form, MATTED, The MATTED Lock of Hair, &c. My Spanish Lexicographer explains the word MATTA, to which I imagine the Etymologists allude, by “A small bush, shrub.—Sprig, blade.—“ Copse, or Coppice. Lock of MATTED hair,” where we unequivocally see this idea, though it has nothing to do with the MAT: The Dutch too in their phrases, “In de MAT zyn, To be in a pinch,”—“Iemand op het MAT vinden, To catch one in the fact,” which signify what we might call “To be in a MESS,” convey the same notion. Again in Welsh MAGLU signifies “To connect intricately together; to knit, or “to MESH; to intangle; to entrap, to ensnare,” to which MAGYL is the substantive. In the same column of Mr. Owen’s Dictionary, where MAGLU occurs, I see MAGad, “A Heap, a quantity; a multitude,” where in the *Heap*, or the Entangled, MIXED MASS, we see the true idea. I find too in the same column Mag-Zu, “The fountain of blackness; “an epithet for Hell, or the seat of darkness;” where MAG relates to the Foul MUD matter, Quag, Pit, &c. In the quotation produced by Mr. Owen, the form of the word becomes VAG-Zu, where in VAG we are brought to the words for the same idea, under the form BG, &c. the PUDGE, or BOG, PIT, VADum, &c. &c. The MAG-Zu, or VAG-Zu is the same as the Mystical personage, the son of *Cerid-Wen* in the Druid Mythology, aVAG-DDU, “Utter darkness, or Black accumulation,” as Mr. Davies explains it, (*Rites of the Druids*, 190.)

Terms denoting what is MASHED, MIXED, or MADE up, as into a *Composition*, or MASS, when applied to *Food* and *Medicine*, and to objects connected with *Eating*, as MESS, MEAT, MASTICATE, &c. MEDICINE, &c. &c.

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I shall in this Article produce the terms, which denote ‘What is ‘MASHED, or Mixed together,’ What is MADE up, as into a composition,



or MASS, in the application of this idea to *Food* and *Medicine*, &c. &c. Among these terms we must class the following; MISH-MASH, which is sometimes used, I believe, to express, what we called a *Hodge-Podge*. The terms are again doubled in MIZ-MAZE, which R. Ainsworth interprets in Latin by *Labyrinthus*, near to which article I find in this Lexicographer's work, MIZZY, which he interprets by "Vorago, gurgus" "Lutosus," where we directly come to the MUDDY *Pudge* spot, or the spot, which is all of a MASH, as we express it.—MESS, which the Etymologists have referred to *Mes*, *Messo*, (Fr. Ital.) the Barbarous Latin word *Missus*, which is considered to be quasi "Cibus *Missus*," and they record likewise the Saxon and the Gothic *Mes*, *Discus*, *Patina Myse*, &c. *Mensa*, *Ferculum*, The Spanish *Mesa*, *Messa*, *Mensa*, derived, as they say, from the Latin *Mensa*, The *Mensa*, The Table, is quasi *Messa*, signifying What holds the MESS, and *Mensis*, with its parallels *Month*, &c. and *Moon*, is perhaps quasi *Messis*: The *Month* is derived from the *Moon*, and the *Moon* may be that, which has the figure of the MES, the Dish, originally denoting the holder of the MESS. The Latin barbarous form *Missus* has nothing to do with *Mitto*, though it might have been adopted under this form, as a translation of MESS, from supposing, that such was the origin of the word MESS. In our phrase To MESS up any thing, we have the sense of MIX, and when we talk of being in a MESS, we have nearly the idea annexed to MIZ-MAZE, and MIZZY.—The term MEAT denotes the Soft MASS, or MATTER, for Food, or the MESS, and has been justly compared by the Etymologists with METE, (Sax.) *Mad*, (Run. and Dan.) *Muos*, (Gl. Lips.) *Moes*, (Dan.) *Esca*, *Mes*, *Mets*, (Fr.) *Ferculum*, just produced, *Mats*, (Goth.) *Muas*, *Mas*, (Germ.) *Moes*, (Belg.) *Olus*, *MATTUA*, (*Ματτυα*, *Edulium*), *MAZA*, (*Μαζα*), *Maeth*, *Maethu*, (Welsh,) *Nutrimendum*, *Nutrio* and MESS. The Latin MACTEA is referred to *MATTUE*, (*Ματτυη*.) The terms, denoting *Fat*, belonging to our Elementary Character, have the same idea, under a minute turn of difference in meaning, as denoting what *Pudges*, or Swells out, from the *Pudge*, or MUD Matter. With these terms, MEAT &c. is inseparably connected. From the Greek MAZA, (*Μαζα*), we pass to MASSO, or MATTO, (*Μασσω*, *Ματτω*, *Pinso*, *subigo*,

Μασσω, Abstergo,) To *Knead* and to *Wipe*, or *Smear* over; and in the same column of my Dictionary I see *Masaomai*, (Μασαομαι, Mando, Voro,) and *MASTAX*, (Μασταξ, Mandibula, vel os, Labrum superius, et in eo enati pili, Esca, cibus, alimentum, Cicada,) which brings us to *MASTicate*, *Mastico*, *MASTicatorium*, *MASTicatoire*, (Eng. Lat. Fr.) *MACHER*, (Fr.) and to *Mando*, *Manduco*, where the form MN appears. In *MASTAX*, (Μασταξ, Labrum superius et in eo enati pili,) the part near the Mandible, or *MASHER*, as the Mouth, Lips, &c. we are brought to the *MUSTACHIO*, or *MUSTACHES*, and the parallels in modern Languages, as the Etymologists understand, *Mustache*, *Mustaccio*, *Mostacho*, (Fr. Ital. Span.)

The *Maw*, quasi *MAG* with its parallels *Maga*, *Maeghe*, *Mage*, *Magen*, (Sax. Belg. Germ.) *Magone*, (Ital.) produced by the Etymologists, as likewise *MACH* in the Greek *Stomachos*, or *Stom-MACH-os*, (Στομαχος,) and its parallels *Stomachus*, *Stomach*, &c. denote the *MASHER*. The succeeding word to *MÆGEN*, *Ventriculus*, in Wachter is *MAGER*, *Tenuis*, belonging to our word *MEAGRE*, where we again see a *MASHed*, *Attenuated* state of things. The *MOUTh*, with its parallels *Muth*, (Sax.) &c. might have the same meaning of the *MASHER*, yet perhaps the true idea appears, when we talk of the *MOUTh* of a River, where we have the *Whet* *MUD* spot, or in other words, where *MASH MATTER* supplies the original idea under a different turn of meaning. To *MOUTh* may belong *MUTHOS*, (Μυθος,) yet *MUTHOS*, (Μυθος,) seems to connect itself with terms of *Noise*, as *MUTTER*, explained on another occasion. The term *Marilla* may belong to *Mala*, as the Etymologists suppose; though *Mala*, attached to the Element *ML*, contains the same idea of Reducing things to a *Mould* state. Yet in *Machnoire*, *Machonner*, (Fr.) we see distinctly the *MASHER*, under our form *MC*. The term *Machonner* not only means "To Chew with difficulty, but To Speak inarticulately." The adjacent term to these words in a French Vocabulary brings us to *Dirt*, or *MUD*, as *Machurer*, which Cotgrave explains by "To black, "smear, Smutch, begrime, or disfigure," where let us note in *sMUTCH* a parallel term. In the Greek *sMOKO*, (Σμωχω, Mando, Manduco,) the *s* is added as in our word *sMASH*; the preceding term to which in

my Greek Dictionary is *sMODix*, (*Σμωδιξ*, *Vibex*, *livor ab ictu*,) where we have the sense of *sMASHing*, or *Cutting*, as by *Beating*, which we see in *MASTix*, (*Μαστιξ*, *Flagellum*.) The Hebrew substantive מַעָה *MGH*, denoting “The *Bowels* or *inner parts* of the animal body from “their comparatively *Lax*, or *Loose* texture,” as Mr. Parkhurst conjectures, is referred by this Lexicographer to the English *Maw*, who observes, that in Arabic the cognate Root means “To be *Lax*, *Loose*,” &c. As a substantive, under a minute difference of form, the same Hebrew word means “The *small particles*, or *Grains of sand*, which “do not cohere, but are *Loose* from each other,” where we are directly brought to *MUD* Matter in a *MASHED*, or *Broken* state.

In Latin *MATRIACÆ* pilæ, are “*Soap balls*, *Wash balls*,” the succeeding word to which is *MATULA*, where we have the utensil belonging to *Watery* matter. The French *MITONNER* signifies ‘To *Mix* up, as ‘in a *MASS*, or a *Soft* composition,’ under which idea the French Etymologists refer it to *MÏtis*,—“Un Potage *MÏtonné*, est un potage dont “le pain est ramolli, et par consequent rendu plus doux;” the next article to which in *Menage* is *Saint MITouche*, a man, who pretends to be a Saint, and of a *Delicate* conscience; where we have the idea of something *Nicely* *MADE* up, as in a *Soft* composition. We talk both of a *Spiced* conscience, and a *Tender* Conscience. In the same column of *Menage* is *MITRON*, A Baker, which means the *Mixer*, or *MAKER* up, of which word, says this Etymologist, the origin is unknown. Some derive it from *Mitre*, because Bakers cover their heads with a paper bonnet, made in the form of a *Mitre*. The *MITRE*, *MITRA*, *Μίτρα*, denotes, what binds, or confines any thing, as in a *MASS*. In the preceding column of *Menage*, I see *MÏton*, “*Onguent mixta*,” where it is seen, that *Mixtrum* supplies the original idea. In old French *MÏstionner* was the form for To *Mix*, adjacent to which in *Cotgrave* I see *MÏtou*, “A great Cat,” and *MÏtoufle*, “Furred like “a cat,” &c. where in the sense of *Furr* we see the original idea. The term *Furr* relates at once to the *Fuzzy* substance, and to *Dirt*, as when we talk of a *Furred* Tea Kettle. Our word *MADGE* is applied to an Owl for the same reason, and we find that in the Gaelic *MOIDHEACH*



to a Hare. We shall now understand, why *MASTRUCA* in Latin means “A *Fur* garment, which the men of Sardinia used,” as R. Ainsworth explains it; adjacent to which I see in his Dictionary *MATARA*, “A Gallick “javelin, or spear,” which may simply mean *MATTER*, Timber, or Wood, *Mateola*, “A little wooden Mallet, or beetle,” i. e. The *MASHER*;—*MASTOS*, “The Cock to a water pipe,” which the Lexicographers derive from the Greek *MASTOS*, (*μαστος*,) and *MASTICHE*, (*μαστιχη*,) the *Gummy* substance, called *MASTICH*, together with *MATERIA*, *MATTER*, and *MASSA*, the *MASS*, or *Lump*, where we unequivocally see the true idea. I find likewise *Maspetum*, (*μασπετον*, *Laserpitii folium*,) where the *MAS* and the *PET* have the same idea, relating to another *Gum*. Robert Ainsworth explains *Laserpitium* by “An herb, the *Gum* whereof is called *Laser*: “some call it *MASTER-Wort*.” The *PIT* in *Laserpitium* seems to be the *PET* in *MAS-PETum*. The *Laser* belongs to the Celtic *Lhysiauyr*, with which the names of so many herbs begin in Welsh Language. In the same column of Cotgrave, from which the above French words are taken, I see *MITAN*, The *Middle*, and *MITAINES*, “*MITTAINES*, Winter “gloves.” Junius supposes, that these words belong to each other, under the idea of “*Dimidiatæ*, *chirothecæ*,” and thus the term is sometimes applied. Yet if the original idea is that of a Warm *Winter* glove, it might be derived from *MITOU*, relating to the *Fur* of the *Cat*. In the phrase produced by Cotgrave, “*Ils ne se laissent prendre sans “MITAINES*. They will not be taken without *MITTAINS*; viz. much “preparation, or adoe,” the term seems to be used for an instrument of defence, more compleat, than that of a half glove; and I think, that in the Country, *MITTAINS* is applied to the *Glove*, which is used for handling of thorns. Yet even here the idea of the *Dimidiated*, or *Imperfect Glove*, might exist, as the *Glove* is without fingers, though it is enclosed for the purpose of covering them. I see too in Cotgrave, next to *Mixtionner*, To *MISH*, mangle, *MASH*, &c. *Mistoudin*, “A neat “fellow, a spruce companion,” and *Mistrouille*, “A foul great slut, “a filthie draggale taile,” in the latter of which words we have the original idea of the *Foul MATTER*, and in the former that of the *Nicely MADE* up composition, or *Mixture*.

MACAROON occurs in the French *Macaron*, and the Italian *Macarone*, and the Etymologists compare it with the term MAKARIA, found in Hesychius, Μακαρια, βρωμα εκ ζωμου και αλφιτων, and the modern Greek term MAKARONIA, (Μακαρωνια.) From the nice exquisite, or heterogeneous composition of the MACAROON, have been derived the name of the Beau, the *Macaroni*, and that of the medley burlesque, species of verses called *Macaronick*, *Macaronique*. The Greek MAGDALIA, (Μαγδαλια, Pulpa mollior, ex pane, ad detergendas manus adhiberi solita,) is acknowledged to belong to MASSO, (Μασσω.) The aMYGDALON, (Αμυγδαλον, *Amygdale*,) The Almond, is the *Pulpy*, Swelling substance, used as Food. In the Lacedemonian word ΜΟΥΚΕΡΟΣ, or ΜΥΚΕΡΟΣ, (Μουκηρος, Μυκηρος, *Amygdala*, vox Laconica,) we have a simpler form. The succeeding word in my Dictionary to this latter term, I find to be ΜΥΚΗΣ, (Μυκης, Fungus,) where we see the Spongy, Swelling substance. The term αΜΟΤΑ, (Αμωτα, Castanea,) again conveys a similar idea of the *Swelling* substance. In ΜΥΤΤΩΤΟΝ, (Μυττωτον, Intritum ex altiis, caseo, et ovo, &c.) we have a direct MISH-MASH, or *Hodge-Podge*. While I examine this word in my Greek Vocabulary, I see ΜΥΣΤΙΛΛΟΝ, or ΜΙΣΤΥΛΛΟΝ, (Μυστιλλω, Μιστυλλω, in minutas partes seco,) where we have the sense of MASHING, but in ΜΥΣΤΙΛΕ, ΜΥΣΤΙΛΛΟΝ, ΜΥΣΤΡΟΝ, (Μυστιλη, Panis cochlearis modo excavatus, Μυστιλλον, Atticos vocasse buccas panis quæ cambus objicerentur, annotat. Schol. Aristoph. Μυστρον, Panis excavatus ad hauriendum jus, vel pulmentum,) we have soft *Matter* in a MASS. I see as adjacent terms ΜΥΣΤΙΛΟΝ, (Μυτιλον, genus conchæ,) and ΜΥΣΤΙΚΕΤΟΣ, (Μυστικητος, Piscis quidam, Musculus dictus quibusdam,) which relate to the *Swelling* form. In the sense of MUSCLE, as referred to the Body, we have the *Swelling Soft* substance. In my Greek Vocabulary I see adjacent to some of the terms produced above, ΜΙΣΗ, (Μισυ, *Mysy*, succus in Metallis concretus in formam glebæ, &c.) the MASS, and ΜΙΤΟΣ; (Μιτυς, ostiis alvearium circumlitum quasi purgamentum ceræ, subatrum, graveolens, &c.) the *Foul Smear*. I have observed on a former occasion that the condiment of Food called MUST-ARD, means ‘What is of a ΜΥΔ-like nature,’ where *Arde* means nature. The French Etymologists derive it from MUSTUM and *Ardeo*, which I cannot think to be correct.

MAGEiros, (*Μαγειρος*, Coquus,) the Cook, unites in his art the various offices of the MASHER, MIXER, MAKER, &c. &c. In the same page of my Greek Vocabulary with this word I see MAGENS, (*Μαγευς*, Pinsor, Pistor,) MAGGANON, (*Μαγγανον*, Veneficium, præstigiæ, Machinamentum, Præstigiatorium, Seræ vectis, pessulus, repagulum, *Μαγγανον πολεμικον*, Balista,) MAGOS, (*Μαγος*, Magus, sapiens apud Persas, Præstigiator, Veneficus, Magicæ artis peritus,) from whence we shall learn, that the MAGUS, the Practiser of MAGIC, belongs to the idea of the MIXER, or MAKER of MASHES, MASSES, *Concoctions*, *Drugs*. We see, that MAGGANON, (*Μαγγανον*,) relates to the MACHINAMENTUM, MACHINA, the Machine, or thing MADE of various kinds, the Bolt, &c. but when it is applied to the warlike instrument, it signifies the MASHER in the most violent application of this idea. The union of Sorcery and Cookery in the Greek terms here produced will be manifest in the combination of Athenæus *Μαγειρικας Μαγγανειας*. We must refer to this idea of the MIXER, MASHER, or MAKER, the following terms relating to the Art of Physic, and to Persons illustrious for the Art of *Sorcery*, *Concoctions*, *Manual* operations, or *Inventions*, &c. MEDEOR, MEDICUS, MEDICINA, (Lat.) with the parallel Celtic words produced by Lhuyd under these Latin terms, *Medhig*, &c. (Welsh,) *Medhek*, (Corn. and Arm.) &c. &c. FAR-MAKON, (*Φαρμακον*,) the first part of which FAR belongs to FURAO, (*Φυρω*, Misceo, Macero, Subigo,) which I shall shew to belong to such terms as BOR-BOR-os, (*Βορβορος*, Cœnum,) for the same reason as these words belong to MUD. The FAR-MAK, in FAR-MAK-on, (*Φαρμακον*,) is the same compound as FOR-MAGGIO, and FRO-MAGE, (Ital. and Fr.)—MACHAON:—MITHRIDATES:—MEDEA:—PERI-MEDE, AGA-MEDE, EKA-MEDE, PALA-MEDES, ARCHI-MEDES, &c. The term MAGUS is supposed to belong to the Persian Language, and so it does; yet we perceive, that it is likewise a term familiar to various forms of Speech. In Persian we have *مغی* MUGH, “One of the MAGI, A Worshipper of Fire, an infidel, a pagan.” He was supposed to be a Worshipper of Fire, because all his MIXTURES, and *Concoctions*, Chymical and Medicinal were MADE, or produced by the assistance of this great operator.—The MAGUS became a MAGICIAN, as he and his reporters



were ignorant, or foolish, and he became an Infidel and a Pagan, when his rulers were inclined to another form of faction and superstition. The Persian term means likewise a *Christian Monk*, and a *Tavern Keeper*; under both which significations it denotes an *Infidel*. The Taverns are kept in Mohammedan Countries by men, who would be called Infidels; as a Musselman does not publicly sell wine, though he drinks it privately.

In Arabic معجون MAJUN signifies, “Kneaded, Baked,” and MAJIN, “An Electuary, *Medicine*, confection,” from which the Persians have taken their معجونگر MAJOON Gur, An Apothecary. It may here perhaps be imagined by the Arabic Scholars, that *Majun* is formed from the prefix *M*, and *Ajun* عجن which signifies “Making up a Mass of Paste, “Kneading.” The Element JN, KN denotes, through the whole compass of Language, what it does in the English *Knead*, which is derived, as I shall shew, from the action of working up the Plastic matter of the Dirt, or CÆNUM. Such may be the origin of the Arabic MAJUNS, and if the *M* be a prefix, the word does not belong to the present discussion. The terms MACHINE, MACHINA, or MECHANE, (Μηχανη,) might be a compound, in which both parts may be significant, and so might the name of the Physician MACHAON; yet I think, that in *Machine*, &c. the MACH only is expressive of the idea. In Greek MAISON is the name for a *Cook*, and for the Mask, which was worn by the Actor, who personated the Cook, &c. It appears from Athenæus, that MAISON, among the ancients was the name of the Cook, who belonged to the Country, in which he practised his art, and that they gave the quaint name of the *Grashopper* to a Foreign Cook, probably from the succinct mode of tucking up his garments, (“Εκαλουν δ’οι παλαιοι τον μεν “πολιτικον Μαγειρον Μαισωνα, τον δε εκτοπιον Τεττιγα” *Deipnosoph.* Lib. XIV. c. 22.) As I suppose, that MAISON, (Μαισων,) is derived from the idea of MASHING, I am happy to observe, that in one instance at least I do not much recede from the opinion of a Grecian Philosophical Etymologist, on the origin of a word, belonging to his own Language. Chrysippus derives the term MAISON from MASASTHAI, (Μασασθαι,) to eat, or MASTICATE, because Cooks were ignorant, and inclined to

their Belly. Chrysippus gives this opinion from the estimation, in which Cooks were held in his own times, and he knew nothing probably of that state of Society, in the ancient world, when the Cook and his office were regarded in a very different point of view. It appears, from the ancient Comedies, that the Cooks were introduced, as men of pleasantry and wagery, and hence their good things are called *MAISONICA*. *MITHRIDATES*, we all know, was famous for his skill in *Drugs*, and if the celebrated prescription, the *Mithridatium*, consisting of forty-five ingredients, which formerly held so distinguished a place in our Dispensatories, was derived from that Prince; we shall all agree, that he well deserved the name of the *MIXER*, or *Mingler*. The *MASHES*, or Concoctions of the Sorceress *MEDEA* have been sung in every age, and *Peri-MEDE* is recorded, as bearing an equal rank with *Circe* and *MEDEA*; (*Χαιρ' Εκατα δασπλητι, και εις τελος αμμιν οπηδει, Φαρμακα ταυθ' ερδοισα χειριονα μητε τι Κιρκης, Μητι τι Μηδειας, μητε ξανθης Περιμηδης. Theoc. Idyll. 2814, &c.*) *Aga-MEDE*, (*Αγαμηδη*,) is recorded in Homer, as knowing all *Drugs*, which the Earth produces, (*Ξανθην Αγαμηδην Η τοσα φαρμακα ηδη, οσα τρεφει ευρεια χθων, Λ. 739, &c.*) *Eka-MEDE*, (*Εκαμηδη*,) is celebrated by the same Bard for her understanding, (*Βουλη αριστευεσκεν απαντων*,) at the same time, that she is described as preparing a *MESS*, or *MIXTURE* for the guests of Nestor, (*Τοισι δε τευχε κυκειω εϋπλοκαμος Εκαμηδη*,) These words are supposed to be derived from *MEDOS*, (*Μηδος*, *cura*, *consilium*,) which is not improbable; yet in such a case the *Skill* of the Artist cannot be separated from the *MIXTURE*, by which the skill is exhibited. I shall shew moreover, that the words denoting *Mind*, *Counsel*, &c. belonging to our Element, as *MEDOS*, &c. are derived from the metaphor of *Agitation*, *Mixing*, or throwing ideas together, as in '*Agitare, Volvere, Coquere*, *consilia*.' The *MASON* may mean the *Artist*, or *MAKER*, and the *Free-MASON* is the Liberal, or Scientific Artist, so illustrious in the History of Mankind. If this should be the origin, the French *MAISON* is the derivative.

Terms belonging to MASH, when they relate to actions of *Violence*, *Pounding*, *Grinding*, *Knocking*, *Beating*, &c. to pieces, *Cutting*, *Mincing*, *Killing*, *Slaying*, &c. as MACTO, (Lat.) MASSACRE, (Eng.) &c. &c.

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In this Article I shall examine those words, which relate to the action of MASHing in its more general sense, for different purposes, and with different degrees of violence; and here will be found those words, which relate to the idea of *Stamping*, *Pounding*, *Grinding*, *Knocking*, *Beating*, *Bruising*, *Cutting*, *Mincing*, &c. *Killing*, *Slaying*, &c. Among these terms we must class the following, MASH, sometimes called sMASH, which the Etymologists have justly compared with *Mascher*, (Fr.) *Masticare*, (Lat.) *Macare*, *Amaccare*, (Ital.) *Conterere*, *Masaomai*, and *Masso*, (*Μασαομαι*, *Mando*, *Μασσω*, *Pinso*,) and they have likewise seen, that the MASH of a Horse may belong to MIX, &c.—MACTO, To kill, flay, &c. which brings us to *Macellum*, *Macellarius*, &c. relating to the Butcher and his commodities. In MACTRA, the *Kneading* trough, we see the original idea, under another turn of meaning, that of MAKing up MUD-like MATTER. In the sense of MACTO, To augment, as they call it, and *MACTus*, *MACTE*, which is supposed to be *Magis* auctus, we see the idea of MAKing up, as into a MASS, or heap, as in *MAGnus*, *MAJOR*, *MAGis*. In *MACTe* Amare, we have the sense of *MAGnopere* Amare. In *MACTea*, and its parallel *MATTue*, (*Ματτυη*,) we have the nicely MADE up Food.—*Massacre*, (Fr. and Eng.) which has been justly referred to *Mactare*, the Italian *MAZZARE*, *Amazzare*, and *Mazza*, *Clavis*, *Fustis*, the MACE, which has been duly compared with the French *Masse*, *Massue*, the Spanish *Maca*, *Maza*, and the Latin *MASSA*. In the sense of the MACE, besides the quality of MASHing, or *Beating* to pieces, we cannot separate the idea of the MASSY substance, the MASS, *Lump*, or *Club* form, by which it is effected.—*Maccar*, (Span.) “To Beat, or drive with a Mallet, to hammer “down,” *Machar*, (Span.) “To Pound,” *Machacar*, or *Machucar*, (Span.) “To Pound, or Break any thing into small pieces,” *Maceta*,



(Span.) “Maul, Mallet,” *Macero*, (Span.) “A MACE Bearer,” *Macho*, (Span.) “Sledge, or large hammer, used to forge Iron.—Block, on which “a Smith’s anvil is fixed,” and it likewise means a “Male animal,” which brings us to *Mas*, *Masculus*, &c. and which shews us, that these ideas are connected with each other, as referring to what is *Massy*, or *Mashing*.—*MAJAR*, (Span.) “To Pound, or Break in a Mortar, “to importune, to vex, to molest.” In the Russian Language the verb *МOUTCHOU* has this metaphorical sense, as it signifies, according to my Lexicographer in his German interpretation, “Ich Martere, quäle, “peinige,” To plague, vex, torment, pain, &c. &c.—*MAJADERO*, (Span.) “Pestle, an instrument, with which any thing is broken in a mortar,” adjacent to which in my Spanish Dictionary, I see *MAJADA*, a “Sheep-“Cot, Sheep-fold,” which means, I imagine, the confined Spot, *Trodden* down by a number of Sheep. Adjacent to *MACHAR*, “To Pound,” I see in my Dictionary *MACERAR*, “To *Macerate*,” &c. just as *MACERO*, (Lat.) connects itself with *MACRO*.

From these words a celebrated Knight in Spain received his name, “I remember to have read,” says the Hero of La Mancha, after the battle of the Windmills, “that a certain Knight, called Diego Perez “de Vargas, having broken his sword in fight, tore off a ponderous “branch, or limb from an Oak, and performed with it that day such “achievements, and *Pounded*, or *MASHED* to pieces so many Moors, “that he ever afterwards retained the surname of the *Pounder*, or “the *MASHER*;—*MACHACO* tantos Moros, que le quedò por sobrenombre “*MACHUCA*.” In this Language too *MATAR*, signifies “To Kill, put “to death, to murder. To worry, to vex, to molest,” &c. In the Malay Language the strongest idea, annexed to this Race of words, appears under the phrase “To run *AMUCK*,” which is derived from the Language, and the Malady of that people. Mr. Marsden explains *امق* *AMUK* by “Engaging furiously in battle; attacking with desperate “resolution; rushing, in a state of frenzy, to the commission of indis- “criminate murder; running *aMUCK*.” In Malay, *MAUT* موت is *Death*, which Mr. Marsden in his Malay Dictionary derives from the Arabic; the next word to which is *Muring*, “Stain, spot, soil,” where we have

the true idea of *MACULU*, *MUD*. Again in this Language *موسه* *Musuh* means "The Enemy, an hostile opponent, whatever commits ravages, " (as beasts, birds and insects.)"—*MATi* مات Dead, the next word to which is *MAJoh*, "Greedy, voracious. To devour greedily."—*METzen*, (Germ.) is explained by Wachter, "Cædere, Scindere, *Secare*, *Mutilare*, truncare, Jugulare;—*METZ*, *METZER*, *MESSER*, Culter, *METzlen*, Jugulare, *MEUCHEL*, *Morder*, Sicarius, *MEZgen*, *Mactare*, which this Etymologist has duly referred to some of the words, above produced, as likewise to *Maza*, (Arab.) *Matsen*, (Belg.) the Slavonic *Messar*, and the Dalmatian *MESZHAR*. Let us mark the kindred explanatory term *Mutilare*, To *MUTILATE*, and note, as others have done, that the Teutonic *MESSER* belongs directly to the *MACHAIRA*, (*Μαχαίρα*), of the Greeks. The form *MTL* brings us to the Latin *MATEOLA*, A Mallet. In Italian *MACIULLARE*, signifies, "To *MASH* flax," as my Lexicographer explains it, and *MACINARE* is "To Grind, *Mince*."—*MOUTURE* in French signifies *Grinding*; and so, we know, does *Moudre*; but this we should consider, as quasi *Mouldre*, as in *Moulu*, which is to be referred to *Molo*, (Lat.) *Molin*, (Fr.) &c. under the form *ML*, expressing *Mould*.—*MOUTON*, means in French a *Rammer*, the *MASHER*, or *Striker*, and the animal called a Wether Sheep, from whence the general name *MUTTON* is taken. The Etymologists derive *Mutton*, or *Mouton*, among other things, from *MUTO*, *MUTONIS*, penis, and the God *MUTOXUS*, where we have the same metaphor of the *Striker*, *Pusher*, and from the Teutonic *MUTZEN*, truncare, because it is the "*Aries castratus*," where *MUTZEN* is only another form of *METZEN*, just exhibited. In our ancient English *Laced MUTTON* is a term for a Prostitute dressed out in a tawdy manner. The Commentators on Shakspeare have been duly aware of this familiar expression, and Mr. Malone has observed, that a *Laced MUTTON* was in Shakspeare's time "so established a term for a courtezán, that a street "in Clerkenwell, which was much frequented by women of the Town, "was then called *Mutton Lane*." (*Two Gentlemen of Verona*, "A lost "MUTTON gave your letter to her a *Laced-MUTTON*.") The *dressing* of the Sheep, as we now call it, seems to have made a considerable impression on the minds of the people; and hence it is, that we have

the ancient phrase *Laced-MUTTON*; and the comparison, which is now familiar to our streets, “She looks like an old *Ewe dressed Lamb-fashion*,” in order to describe an old woman assuming the dress of a young one.

As *MUTTON* is applied to the animal *Ramming*, or *Striking* with the *Head*; so from hence it is, I imagine, that *MAZZ-Ard* means the *Head*: *quasi* *MASH-Ard*, that which is of a *MASHing-Ard*, or Kind, that which has the power of *Striking*, *Beating*, *Knocking*, &c. It is curious, that from this *Striking* quality of the *Head*, as exhibited in *MAZZard*, the same term is peculiarly adopted, when that part becomes the object of the blow, or when it is *Struck*, or *Beaten*. We remember in *Hamlet*, that the *Skeleton* of the *Courtier* is “*Knocked* about the *MAZZARD* with a sexton’s spade,” and in *Othello* we have “Let me go, Sir, or ‘I’ll *Knock* you o’er the *MAZZARD*.” It was from an obscure impression of the original idea, which I have now exhibited, annexed to the word *MUZZARD*, that it presented itself on this occasion to the mind of the Poet, and by the same impression its force is felt and understood by the Reader. The Poet however and the Reader were alike ignorant, from whence the force of this word on such an occasion was derived.—In Hebrew *MZCh* מצה signifies ‘Frons, The Forehead, and Greaves,’ according to Taylor, who imagines, that the sense of *Greaves* refers to the “Fore part of the Leg,” defended by Plates of Brass. The sense of the *Forehead* and *Greaves* relates probably to the part exposed to *Beating*, or *Battering*, and an adjacent word *MZD* מצד, “A fortified place, “a castle, bulwark,” seems to have the same meaning, just as the terms belonging to *Beat*, as *Battery Bastion*, &c. relate to the object, from which, and to which the action of *Beating* proceeds and is directed. But there is another adjacent word, which directly brings us to the sense of the Element, *MZH* מזה, “To Squeeze, press, a Cake of “unleavened bread,” to which Mr. Parkhurst has very justly referred the terms *MAZos*, *MASTos*, (*Μαζος*, *Μαστος*,) *MAZA*, (*Μαζα*,) Lat. *MAZA*, *MASSA*, the English *MASS*; as likewise *MASSo*, “*Μασσω*, To “Knead,” *MASSaomai*, “*Μασσαομαι*, To press with the teeth, to chew, “chomp,” and *MUSSo*, “*Μυσσω*, To compress, and to blow the nose,



“in French, *Moucher*, Also to *MASH*,” which our Etymologist closes with the addition of doubt, a *Quere*, (*Qu?*)

The preceding term to this in our author's Lexicon is *MZA*, “To find, meet with.”—“To find, experience, feel,” &c. with which he should have compared the Greek *Masso*, *Masteuo*, *Mateo*, and *Mateuo*, (*Μασσω*, *Tango*, *Quæro*, *Μαστευω*, *Ματεω*, *Ματευω*, *Quæro*, *perquiro*, *vestigo*,) as connected with *Masso*, (*Μασσω*, *Pinso*,) and he should have observed moreover, that the idea of *Search*, *Feeling*, *Enquiry* was derived from *Feeling*, or *Routing into*, about, loose or Plastic Matter, on which an impression can be made. *MEET* belongs to a similar idea of things *MIXED* as in a *Heap*, or *MASS*. Mr. Parkhurst should likewise have referred his reader to the Hebrew *שׁמ* *MS*, To feel.—To feel, to search, examine, or know by feeling, “To feel about, grope, as in “darkness,”—*שׁשׁמ* *MSS*, “To grope, or feel about, again and again “as in darkness,” where let us note the term *Grope*, which belongs to the idea of *Grubbing* up the Ground. In the vulgar phrase, “To “*Grub* into any business,” we directly see the same metaphor. Another adjacent word to these Hebrew terms is *קד* *MK*, “To be dissolved, to “rot, to pine, or waste away,” to which Mr. Parkhurst has justly referred *MUCK*, *Muceo*, *Mucor*, *Mucidus*, whence English *Mucid*, *Mucidness*, Lat. and Eng. *Mucus*, *Mucilage*. The Greek terms *cMathon*, *MATHetes*, belonging to *Manthano*, (*Μανθανω*, *Disco*, *εμαθον*, *Μαθητης*, *Discipulus*,) must be referred to the words above produced *Masteuo*, *Mateuo*, &c. (*Μαστευω*, *Ματευω*, *Quæro*,) under the idea of *Acquiring*, or *Learning* by *Routing* into, *Groping* about, &c. In *Manthano*, (*Μανθανω*,) the words have passed into the form *MN*. In the *Phœnissæ*, (v. 36.) we have the due combination of these terms for *Searching* and *Learning*, *Τον εκτεθεντα παιδα μαστευειν μαθειν*. In the following passage, occurring in the letters affixed to the works of Hippocrates, we have the term *Masteuo*, (*Μαστευω*,) applied to *Routing* into the *Dirt*, by mining, “*Αργυριον και χρυσιον Μαστευοντες, ιχνη κονεως και ψηγματα “ερευνωντες.*” In *Mao*, *meMasan*, *MaiMao*, *MaiMASSO*, (*Μαω*, *μεμασαν*, *Μαιμαω*, *Μαιμασσω*, *Vehementer cupio*, *Quæro*, *Vestigo*, &c.) we have a similar idea, and we come to the same point in *Maiueo*, or *MAJEUO*,

(Obstetricem ago, pullos avium nutrio, Quæro, investigo;) though in *Maia*, or *MAJA*, (*Maia*, Obstetrix, Nutrix,) a kindred term, the *Feeder*, we have the property *MUD MATTER*, if I may so say, in its *MATTERING* up state. While I examine some of these terms in my Greek Vocabulary, I see in the same column, *MaiMAZEIN*, (*Μαίμαζειν*, Palpitare, agitari. salire, fluctuari,) *MaiMAKTERION*, (*Μαίμακτηριον*, mensis, a quo hyems incipit, quo Jovi *Μαίμακτη* sacrificabant Athenienses propter *Mutationem*, et turbulentiam aeris, September,) *MaiMAKTES*, (*Μαίμακτης*, Furore percitus, furiosus, turbulentus, Jovis Epith.) *MaiMAX*, (*Μαίμαξ*, turbulentus, impetuosus,) where we see the idea of *MASH MATTER*, in its *Mixed*, *Disturbed* state, or of *MASHING*, Killing, &c. It were idle to enquire, whether the terms, under the form *MS*, &c. do not arise from the form *M*, as that circumstance does not alter the relation of the terms under the form *MS*.

The Greek terms *MATEN*, *MATAIOS*, *MATTABOS*, *MATRULLA*, (*Ματην*, Frustra, incassum, in vanum, temere, nequicquam, *Ματαιος*, Qui frustra sit, Vanus, Inanis, Ineptus, futilis, mendax, falsus, *Ματταβος*, Stultus, fatuus *Ματρυλλα*, Lena,) which I see in the same opening of my Vocabulary with *MASSO*, (*Μασσω*,) &c. belong to the same *MASH MATTER*, and denote, 'What is in a *Loose*, *Dissolved*, *Disturbed*, *Dissolute*, or 'Foul' state.' I see too *MATION*, (*Ματιον*, Mensura,) A *MEASURE*, where we have another idea belonging to the same species of *Matter* in its Plastic, Pliant soft state. Mr. Parkhurst has justly compared the Greek *MATEN*, (*Ματην*,) with מֵט *MTh*, To Slip, and מֵת *MT*, "To Fail, Die," all which terms signify to be in a *MASHED*, or *MUD* state. Other adjacent terms are מֵעַר *MGK*, "To compress, squeeze, crush," מֵסַךְ *MSK*, To *MIX*, מֵסַה *MSH*, To melt, or dissolve מֵעַר *MGD*, "To totter, "stagger, slip," מֵעָה, which occurs not, says Mr. Parkhurst, as a verb in Hebrew, "but in Arabic the cognate Root signifies, 'To be lax, loose,'" מֵעַל *MGT*, "To be diminished, lessened, impaired, made few,"—מֵעַל *MGL*, "To decline, deflect, go aside," &c. I see among these terms מֵסַר *MSR*, "To deliver from one to another," from which Root, says Mr. Parkhurst, "The Jews call their pretended *tradition* of the true "reading of the Hebrew Scriptures *Massorah*." I must leave the

Hebrew Scholars to decide, how this sense is connected with the fundamental idea of the Element MS, if the word should belong to it. Taylor explains the word by “Tradere, To Raise, or bring in a *Number* “of men for a military expedition,” &c. from whence it should seem, that the original idea was that of collecting as in a *MASS*, and from hence, ‘To *Deliver* out, as from a Heap.’ We must remember however the Latin *MIRRO*, which is derived from *Loose, Watery MATTER*, *Sending* forth its contents. The next word to מַקַּי MK, *To be Dissolved*, is מַקַּל MKL, “A light rod, or twig,” which seems to be derived from the idea of a *Loose, Lax, Limber* state, as we express it, though Mr. Parkhurst refers it to the Radical form KL. I see too among these Hebrew words MGN, or MHN, מַעַן, *To remain, dwell*, which Mr. Parkhurst refers to *Μενω*, and MGR, or MHR, מַעַר, relating to a Cave, but I am unable to decide, to what Radical they should be referred. In Hebrew מַחֵץ MChZ is “*To drive, plunge in, or strike deeply*.”—To strike, penetrate, or wound deeply, and the next word to it in Mr. Parkhurst’s Lexicon is “*To break, break through*,” and in the same opening I see מַחֵא MChA, “*To strike, or clap the hands together*,” the next word to which is מַחֵה MChH, “*To Wipe, wipe clean, or smooth, as a man “Wipeth a dish, &c.”*—As a noun it denotes *Fat*, to which Mr. Parkhurst has properly compared the Lat. and Eng. *Mucus*, ‘whence *Mucid*, ‘*Mucilage, Mucilaginous*.’ The sense of this Hebrew word agrees with that of the Greek *Masso*, (*Μασσω*), which means both to *Knead*, and to *Wipe*. Again we have in Hebrew מַשַּׁע MSG, which occurs as a Noun in Ezekiel, where Mr. Parkhurst gives it the idea of *Wiping*, or *Washing*, and Schultens observes, that in Arabic it signifies “*Mulcere* “*tergendo, blandâ manu pertergere, To stroke in wiping, to Wipe “with a gentle hand*,” where we see the softest sense annexed to מוֹשַׁע MUD, *Washy* matter, but in the next word, occurring in Mr. Parkhurst, מַשַּׁךְ MSK, relating to *Combing, carding, tearing, lacerating*, we have the stronger sense of *Cutting*, derived from the same species of *Loose, Lax* matter. Let us mark, that *Loose, Lax, Lacerate*, belong to each other, and to *sLush* Matter, for a similar reason. In the same opening of Mr. Parkhurst’s Lexicon with these words, I see מַשַּׁךְ MSK, *To Draw*



out, and an adjacent word is משה MSH, “*To draw out, or forth, to remove,*” which still relates to the ease of drawing out, about, &c. *Loose, Lax, Soft* matter.

The next word to this in Mr. Parkhurst’s Lexicon decides on the origin of these terms, and brings us to the original idea of MUD-like matter. This word is משה MSCh, which signifies “*To Smear, or rub over with some unctuous matter,*” and in Arabic مسح MSH has a similar idea. Mr. Parkhurst has justly referred the term MESSIAH, The *Anointed*, to this Hebrew word: We know, that *Christ* is a translation of this term, belonging to the same metaphor, Χριστος, Unctus, *Christus*, a Χρω, Ungo. This word is directly adjacent to ממש MS, *To Feel, To feel about, grope, &c.* above produced, and they belong to each other, just as MASSO, (Μασσω, *Abstergo, Pinso,*) *To Wipe, or Smear over, &c.* does to MASSO, MASTENO, (Μασσω, Μαστευω, &c. *Tango, Quæro,*) *To Feel, Grope, &c.* I have produced on a former occasion, another Hebrew term adjacent to these words, מטל MTL, “*To Hammer, forge, beat out by hammering,*” which Mr. Parkhurst compares with *Metal, Metallon*, (Μεταλλον.) In the same column of our author’s Lexicon, with this word, I see MThA מטא Chald. which he explains by “*To reach unto, come to, or upon,*” which might belong to the terms for *Searching, or Groping* into, above produced. In the same column I see מך MK, “*To decay, fall to decay, as a House.*”—To which our author has referred μικρος, Doric μικκος, small, Eng. *Meek*, “*The Lat. Maceo, to be lean, Macies, whence Emaciate, &c.* Also Lat. *Macer, Macero, whence Eng. Macerate, French Maigre, whence Eng. Meager,*” which are all kindred terms. The next word to this is מר MKR, which Mr. Parkhurst explains by “*To deliver, or give up to another. To sell,*” and to which he refers *Merx, Mercury,*” &c. Surely this word MKK מך belongs to a term in the same leaf of our author’s Dictionary מחר MChR, “*To Commute, exchange, or barter one thing for another,*” which cannot, I think, but be referred to the succeeding word מט MTh, “*To slide, or slip,*” which Mr. Parkhurst justly compares with MUTO, and MUD. Let us mark a parallel term comMUTE, in the explanation of our author; and let us again turn our attention to the Hebrew מסר

MSR, To deliver down, &c. which might seem to connect itself with מִכַּר MKR, “To deliver, or give up.” The two senses, which MSR appears to have of *Distribution* and *Collection* belong probably to the same Matter of MUD in its different states of *Looseness*, and a *Lump*. But perhaps the word does not relate to collection, but to that of *Raising*, and such is the sense of MITTO, to which I have compared it, when it means ‘Sursum MITTO, To lift up, to set up, to Raise.’ In Arabic مِطْدَة Miredit signifies, as Mr. Richardson explains it, “An instrument “with which they beat clay floors to make them hard and smooth; “also one for driving piles into the ground;” and in the same column we have the Arabic مِكاات, “A Mallet, a Hammer,” &c. In the preceding column I see MEISH مِيش (Arabic,) *Mixing*, and the Persian Misiden مِيسِدِن “To *Wash*. To stroke, to sooth, To milk.” In Persian مِشْت MUSHT signifies “The Hand, the palm, the fist; a blow with “the clenched Fist.—A Hammer.”

In the Welsh Dialect of the Celtic the term MAEZ means “A Buffet, “a knocking about,” and MAEZU, “To Beat, strike, to thump, to bang, “to buffet about.” Mr. Richards has this word under the form MAEDDU, which according to Davies is more properly written (“rectius,”) BAEDDU, and this latter form brings us to the English word BEAT, &c. Mr. Richards refers us with a *Quære*, to the English sMITE; which is a kindred term. The original idea of this Welsh word is that of MASH, Moist; as will be evident from the phrase produced by Mr. Owen under it, which is that of MAEZU *poer*, To foam at the mouth. In Mr. Richard’s Dictionary we have an article MAESA, “To fight in battle; “Also to go to stool,” which latter sense brings us to MUTE, MUD, or Filth. The preceding term in his Dictionary is MAES, “A Field. “So in Arm. Also a battle, a fight, because fought in a field.” In the sense of a Field we are again brought to the spot, supposed in my hypothesis, and to MEAD, MEADOW, &c. In Irish MADH is “A plain, “field,” and MADHANA, “MEADOWS,” as Mr. Shaw explains them, and I find in the same column of his Dictionary, where these words occur, MADHM, “A breach, battle, derout,” which in two other articles Mr. Shaw explains by “Any large round Mountain,” where we see the idea

of the *Mass*, and “As much grain, or any thing comminated, as may be taken up between both the hands.” It should seem, as if the form of the Greek *MEDIMN*-os, (*Μέδιμνος*, *Medimnus*, *Mensura aridorum Attica*, *Modius*,) belonged to this word. The Irish word appears to belong to the idea of ‘What is in a *MASH*’D, *Broken* state,’ and if this should be so, and if these words belong to each other, the *MEDIMN* is not to be referred to the sense conveyed by the word *MEASURE*, which at first seems probable. In the same column I see *MACTAM*, “To Slaughter, Butcher,” which brings us unequivocally to the Latin *MACTO*, and in the same opening of the Dictionary I see *MAIDHAM*, “To tear, burst,” and *MAIDHAM*, “To be broken in battle, to be routed.” I find in Mr. Shaw’s Dictionary, *MUDHA*, “Dying, perdition;”—*MUDHLAIM*, “To Kill;” and in the same column I see *MUGHAIM*, “To Kill, destroy,” and *MUGHNAIM*, “To fail, falter, fall, be defeated.” The term *MADHM*, is brought to its original idea of *MOIST Matter* in the following application, *MADHM Sleibhe*, “A sudden eruption of *Water* from Mountains.” An adjacent word to this is *MADDAR*, “The Herb *MADDER*,” that is, the *Danb*, or *Die*. The Celtic Scholar will have no difficulty on viewing the Irish terms, which appear in Mr. Shaw’s Dictionary, under the forms *MUCH*, *MUD*, as *MUCH*, *sMOKE*, *MUCHNA*, “Dark, gloomy,” *MUDIDH*, “Dun coloured,” *MUGAN*, A *MUG*, which must be referred probably to the terms for *MEASURES*.

In Greek we have *MAGGANON*, (*Μαγγανον*, *Balista*,) which denotes an object, *MASHING*, or *Beating* down Walls; which in old English is called the *Mangonel*. The form *MGG*, or *MNG* brings us to *Mangle*, which in Scotch is *MAGIL*;—*MACHOMAI*, *MACHAIRA*, (*Μαχομαι*, *Pugno*, *Μαχαира*, *Machæra*, *Gladius*, *culter*,) which brings us to *MUCRO*, the Point of a Weapon, or the Weapon itself. We shall now see, how the *MUC* in *MUCRO*, and *MUCOSUS* may belong to each other, as denoting the *MASHER*, or *Cutter*, and *MASH*, Watery Foul Matter. In *MATROCK*, the Instrument for cutting up the *MUD*; we are brought to the spot supposed in my hypothesis. Mr. Grose has *MEAG*, or *MEAK*, a Provincial term for an instrument to *Mow* Pease. In Welsh *MATOG* is “A *MATROCK*, a hoe,” and in Irish *MEAS* is “A Weapon, edge, or point.—



“A Pair of Sheers.” Let us note the term *Mow*, and remember its parallels *Mawan*, *Mahen*, (Sax. Germ.) *Maegen*, *MAEDEN*, (Belg.) *Meyer*, (Dan.) *METO*, *MESSIS*, *aMao*, *aMETOS*, (*Αμω*, *Meto*, *Αμητος*, *Messis*.) In Welsh *MEDI* is ‘To Reap,’ and in Cornish and Armoric, we have *MIDZHI* and *MIDL*. In Scotch *MAIDEN* signifies, says Dr. Jamieson, “An instrument for beheading, nearly of the same construction with the *Guillotine*,” which is derived from the idea of *Mowing*, or cutting off; as will be manifest from the succeeding word in this writer’s Dictionary, *MAIDEN*, “The name given to the last handful of corn, that is *Cut down*,” or *MOWED*, as he might have said, “by the reapers on any particular farm.” In the same column of our author’s Dictionary, we have *MAID*, “Tamed, applied to animals, trained for Sport,” which he justly refers to *MATE*, “To kill,” and *MAIT*, “Fatigued, or overpowered by weariness,” or “Subdued by fatigue,”—this being one mean “employed for breaking animals.” *MAID* does not belong to *MAIT*, because Horses are Subdued by *fatigue*, but because both these words signify *Broken in*, or *Broken down*, &c. as by the process employed in *Taming*, whatever in may be, by *Fatigue*, &c. &c. So slow is the mind to embrace a general, or fundamental idea. I shall shew, that *Tame* belongs to *Temper*, ‘To Temper Mortar, Clay,’ &c. just as I conceive these words to be derived from the *MASHING* of *MUD*. I see likewise in the same column *MAID*, A *MAGGOT*, The *MUD* animal, *MAICHERAND*, Weak, feeble, &c. and *MAICH*, Marrow, the *Soft* substance. To the Greek words above produced, we must add *MISTULLO*, (*Μιστυλλω*, in parvas partes seu frusta concido,) which has already been produced.—*MASTIX*, *MASTIXO*, *MASTIGOO*, (*Μαστιξ*, Flagrum, flagellum, scutica, *Μαστιγωω*, *Μαστιγωω*, Flagris Cædo,) *aMUSSO*, (*Αμυσσω*, Rado unguibus, vellico, lacero, discerpo, &c.) which mean to *Cut*, *Cædere*. The term *iMASSO*, (*Ιμασσω*, Loris Cædo, verbero,) to which *iMAS*, (*Ιμας*, Lorum,) belongs, would seem to have the same meaning of the *Cutter*, or *MASHER*, as likewise the term *iMASTHLE*, (*Ιμασθηλη*, Scutica,) yet the only doubt is, whether these words belong to the sense of the *MASHER*, *Cutter*, *Beater*, &c. or of the *MASHED*, as denoting *Leather*, the substance, *MACERATED*, or *Softened* by tanning. ‘These ideas cannot be separated,

when they coincide in the same object. My Lexicographer explains MASTHLE, and MASTHLES, (Μασθλη, Μασθλης,) by “*Lorum emollitum; corium, pellis, Homo mollis, et in improbitate exercitatus,*” where we have the MACERATED substance, and let us note the sense of *Homo Mollis*, the *Dissolute* character, as we express it, or the personage in a *Dissolved* state, which brings us to MACHLOS, (Μαχλος, Libidinosus, lascivus.) Many of these words occur in the same opening of my Dictionary with MASAOMAI, MASTICHAO, MASTAZO, &c. &c. (Μασαομαι, Μαστιχaw, Μασταζω, Mando, Manduco,) and MASSO, (Μασσω, Pinso, subigo,) where we see the more original idea of *Kneading*, or *Mashing* up a MUD-like substance. I see likewise in the same opening MASTROPEUO, (Μαστροπευω, Lenocinor, prostituo,) which may belong to the Latin MASTURBO, and MASTRUOR, under the metaphor annexed to MASSO, (Μασσω.) In Hesychius we have Μαστροπος, Δυστροπος, πανουργος απατεων, προαγωγος, where the MAS seems to mean *Vile*, and the second part is Τροπος, Mos. I see in the same opening of my Lexicon MASTICHE, (Μαστιχη, Mastiche, Mastix,) The *Gum* MASTICH, which passes through a variety of Languages, where we see the MUD-like substance, and MASCHALE, (Μάσχαλη, Ala, Axilla, Armus,) where we have the *Arm* denoting the MASHER.

Before I quit the terms iMAS, and iMASSO, (Ιμας, Ιμασσω,) I must observe, that the substantive appears to be used in an active sense, as denoting the MASHER, when it is applied to the *Cæstus*; and the verb is certainly used by Hesiod to express the most violent and destructive action of the power of Jupiter in the final subjugation of the most tremendous of his enemies. Αυταρ επει δη μιν δαμασε πληγησιν ΙΜΑΣΣΑΣ Ηριπε γυνωθεις, στεναχιζε δε γαια πελωρη. (*Deor. Gen.* 857-8.) In the same poem of Theocritus the iMAS, (Ιμας,) is used for the *Cæstus*, and aMUSSO, (Αμυσσω,) for the *Cuts* inflicted, Αλλαλους ολεκον στερεοις Θεινοντες ΙΜΑΣΙΝ, (Mutuo se vulnerabant duris cædentes *Cæstibus*.)—Ητοι ογ' ενθα και ενθα παρισταμενος Διος υιος Αμφοτεραισιν ΑΜΥΣΣΕΝ αμοιβαδισ. (*At ille hinc et inde instans Jovis filius Ambabus manibus laniabat alternis. Theocrit. Idyll. XXII.* 108. 95-6.) The personage recorded in this Poem, who “defied the son of Leda to the

“combat of the Cæstus,” must be considered as bearing a *nom de guerre*, *Amycus*, where the MYC, is the Masher. There is a word, adopted by Homer in his account of the Boxing Match, at the funeral of Patroclus, *Chromados*, (Χρομαδος, *Strepitus seu stridor dentium, Maxillarum et dentium collisio*;) which is applied to the effect of the blows on the Jaws; where the MAD, or MADOS may still be referred to the action of MASHING, at once comprehending the *Blows*, and the *Noise*, Δεινος δὲ Χρομαδος γενυων γεγενετ, (*Vehemens autem Crepitus Maxillarum exortus est.* Ψ. 688.) We know, that the form oMADOS, (Ομαδος, *Multitudo, Tumultus, Strepitus, &c. &c.*) exists in a separate state, where the MAD has its due force. In Persian MUSHT مشت is “The Hand, the palm, the fist; a blow with the clenched fist.—A Hammer,” and MUSHTZEN, مشت زن is “A Boxer, a Wrestler.”

There is a curious passage in *Orpheus*, where we find the term MECHOS, (Μηχος,) as a name connected with a story, in which aMUXIS, (Αμυξίς,) MASHING, *Tearing, Cutting, or Laceration* is performed; of whatever nature it may be, or to whatever narrative it is to be referred. It is described as a transaction very famous, or celebrated. Μηχου και Ηρακληος περιφημον Αμυξιν. We may observe however, that famous, as this *Tearing* is supposed to be, the Commentators appear to know nothing of the name or the narrative, to which it refers. Some read Μηλειου τ' Ηρακληος, as a name for Hercules, which they suppose to be derived “à *Malino* caudice,” from the stock of the Apple Tree, with which he slew the Dragon in the Garden of the Hesperides. The *Tearing*, which is here described, is supposed to relate to his combat with the Titans, when they fought against Jupiter. We shall surely think, that the term MEECHOS, (Μηχος,) is a name derived from the transaction of some species of *Tearing*, aMUXIS, (Αμυξίς,) in the tale, whatever it might be. The action of *Tearing*, or *Cutting* to pieces limbs, is one of the most celebrated transactions in Mythology, (Η τα μελη του Οσιριδος διασκεδασειν τω Τυφωνι, &c.) We perceive, that Hercules is concerned with this transaction of *Tearing*, and we cannot but remember in our great Bard, “I could play *Ercles* rarely, or a part “to *Tear* a Cat in.” There is no form of ancient Superstition, which



has not remained among the practises of recent times, and more especially are we to look for these reliques of the ancient world in scenical representations.—Shakspeare, I know not for what reason, abounds with these Mystic allusions; though in the present case the allusion is taken from some familiar and popular exhibition. Yet the popular exhibition is derived from the same source, as the more concealed and secret performances, which are lost in unfathomable antiquity. The Religious Mysteries in the earlier periods of our Drama are continuations, under different names, though with similar appendages, whenever the story would permit, of those Mysteries, which contained the secret Rites of Religion, in the Institutions of the ancient World.

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Terms expressing *Pieces*, or *Particles* of MATTER, as of *Dirt*, MUD, &c. in a MASHED, *Minute*, *Loose*, *Broken* state, or as being of a *Little*, *Minute*, *Vile* Kind; such as ΜΙΚΡΟΣ, (Μικρος,) MITE, MUTILUS, (Lat.) MUTILATED, &c.—What is in a *Broken* state, or has a *Broken*, *Diversified* appearance, as *distinguished* by *Pieces*, *Patches*, or *Spots*, as MACULA, a *Spot*, the MESH of a Net, &c. &c.

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I shall in this Article consider those terms, which express *Pieces*, or *Particles* of MATTER, as of *Dirt*, or MUD, &c. in a MASHED, *Minute*, *Loose*, *Broken* state, or as being of a *Little*, *Minute*, *Vile* kind:—What is in a *Broken* state, or has a *Broken*, *Diversified* appearance, as *Distinguished* by *Pieces*, *Patches*, or *Spots*, &c. &c. Among these Terms we must class the following, ΜΙΚΚΟΣ, ΜΙΚΡΟΣ, ΜΙΚΚΥΛΟΣ, (Μικκος, Μικρος, Parvus, Μικκυλος, Parvulus,) ΜΕΙΟΟ, quasi ΜΕΙΟΟ, (Μειοω,) ΜΙΣΚΕΛΛΟΣ, ΜΙΣΚΕΛΟΣ, (Μισκελλος, Vile et nigrum vinum, Μισκελος, Sordidus et Præparcus, qui frustra etiam rejecta colligit,) ΜΙΣΚΟΣ, (Μισκος, Pomorum putamina,) ΜΙΣΧΟΣ, (Μισχος, Pediculus, per quem folia fructusque arboribus adhærent; Granum folio adhærens;—Instrumentum rusticum vertendæ terræ;) where in the sense of the Instrument for *Breaking* the Ground up, or to *Pieces*, we see the original idea;—

MISTULLO, (Μιστυλλω, in parvas partes concido, in parva frusta disseco,) MITULLOS, (Μιτυλλος, puerili ætati proximus,) MITULOS, (Μιτυλος,) MUTILUS, (Lat.) MUTILATED, &c. MUTICUS, (Lat.) MUTICA, Arista, id est, MUTILA;—MICA, (Lat.) from which MICO is acknowledged to be derived: MITE, (Eng.) with its parallels produced by the Etymologists, Mite, (Fr.) Miider, Miite, (Dan. Belg.) Matha, Mite, (Sax.) MIDAS, (Μιδας, Vermiculus,) &c. &c.—MIDGE, (Eng.) with the parallels Mycg, Mugge, Mucke, Myg, (Sax. Belg. Germ. Dan.) which have been referred to the Latin MUSCA, which brings us to Muia, quasi MUJA, (Μυια,) Mouche, (Fr.) Musquito, &c. &c. The term Musquet, and its parallels Mousquet, Moschetto, (Fr. Ital.) are supposed by some to be derived from the Muscovites, while others think, that they are taken from the Noise of a great MOUCHE, or Fly, or that of a Calf, or Bull, Moschos, (Μοσχος.) They appear to be so called; because, as we express it, we let Fly at any thing with these instruments. A MUSKET is the name likewise of a Small Hawk; and we might suppose, that the name of the Fly, the Hawk, and the Instrument was derived from the idea annexed to MASH in its active sense, of *Stinging, Tearing, Knocking to Pieces, &c.* yet in the names of the animals, the Fly and Hawk, the sense of *Small*, or *Minute*, seems to be the true one, which cannot perhaps be separated from the name of the Instrument, which ranks among *Small arms*, “*Tormentum bellicum Minus.*” When we have arrived however at the true fundamental idea, and have only to decide, whether the word be taken in its *Passive*, or *Active* sense; it might seem perhaps an unnecessary task to adjust such a minute difference. Skinner explains MUSKET by “*Parvus Accipiter Mas,*” and “*Accipiter Fringillarius,*” “*Mas,*” where *Fringillarius*, belongs to *Frango*. Wachter derives MEISE, Nota Avicula, from MEIOS, (Μειος, Parvus.)

In Scotch MYTING, as Dr. Jamieson explains it, is “A term to express ‘*Smallness* of size. It seems to carry the idea of ‘*Contempt,*’ &c.—“A fondling designation for a child, pron. q. MITTEN, Ang.,” the next terms to which in this Lexicon are MITTENS, (Mittaines, Fr.) “*Woollen gloves and MITTLE.*” *Mittens*, in England, at present, are understood “to be gloves without fingers,” and on another authority it is explained

to be "A very strong pair to hedge in," and To MITTLE, "To hurt, " or wound, by a fall, bruise, or blow," which our author has referred to the words belonging to MUTILATE, &c. The MITTAINES denote 'What is *Defective*,' either as being without *fingers*, by having no part to cover them, or by being made without any distinction for the places of fingers, though that part is enclosed. The French MITAINES is explained in Cotgrave by *Winter-Gloves*, and there is a French proverb, which shews them to be of such a make, that the fingers are defended, as they must be in *Hedging*, Ils ne se laissent prendre sans *Mitaines*. "They will not be taken without MITAINES; viz. much preparation, " or adoe;" the next word to which in Cotgrave is MITAN, "The "Middest, or Middle of," and in the same column we have MITE, "A MITE, the smallest of coynes; also, the little worme, called a MITE." MOTE, (Eng.) which the Etymologists have compared with MOT, (Sax.) Atomus, Festuca, MOTs, (Heb.) Gluma, MOTOS, (Μοτος, Linamentum carptum, quod vulneribus inditur.)—MOTH, (Eng.) which has been referred to *Moth*, (Sax.) *Motte*, (Germ.) &c. and ultimately to MUDAO, (Mudaw, Uligine putresco.) In Scotch and Old English, we have the forms MOCH and MOUGHT, for a MOTH, and in Persian, which is a Teutonic Dialect, مېته MITE is a MOTH.—MAGGOT, (Eng.) to which the terms produced by the Etymologists, as parallel, are *Maede*, (Belg.) *Made*, (Germ.) who refer us likewise to the French and Italian *Mag-aigne*, and *Magagna*, Putredo. In Welsh MEISGYN, is "A MOTH," &c. and in the same Language MAD signifies, as Mr. Owen explains it, "What proceeds, advances, or goes forward; a term for the reptile "class of animals; What is good," &c. If MAD does not mean the *Little* animal; it must denote the animal, which moves in the MUD. The term denotes *Good*, &c. from the idea of *Soft* MATTER. The original idea of MAD will be manifest from a term in the same opening of Mr. Owen's Dictionary, MADRU, "To Dissolve; to become MATTER, " or Pus; to putrefy, to rot; to generate MATTER; to fester." In the same opening I see MACAI, "That breeds, or that is generated; a MAGGOT, " a grub; a caterpillar." In Irish MAGAIRAM, as explained by Mr. Shaw, means "To creep, paw, finger, MAG, A Paw, MAGAN, A little paw,



“a toad,” which are derived from the idea of *Grubbing* amongst the MUD. In the same opening of Mr. Shaw’s Dictionary, we have MAGH, “A plain, level country,” and MADHana, MEADOWS, where we are brought to the original Spot; as likewise MAIGain, which is explained by “A Toad, a little fat fellow,” where we have the idea of the *Little Lump, Piece, or MASS of MATTER*, as in the term MAIS, occurring in the same opening, which Mr. Shaw explains by “A *Lump, Heap*.” The next term to this word is MAIS, MEAS, “An acorn,” which still belongs to the same notion of the *Lump*, whether as referring to its figure, or to its quality of Swelling out by *Fattening*, “MEATHas, “*Fat, Fatness*,” in the same column with which I see MEID, “Bigness, “Magnitude,” and MEASog, “An acorn.” In Hebrew MGT, or MHT מַעַט signifies “To be diminished, lessened, impaired, made few. To “be of little worth, or value, to be esteemed at a low rate,” as Mr. Parkhurst explains it, who refers to this word with a *Quære MOTE, MITE, MOTH*. The preceding term to this is MGH מַעַה, which in Arabic signifies as a verb ‘To be Lax, Loose,’ and in Hebrew, as a substantive, denotes ‘The small *Particles, or Grains of Sand*,’ which do not “cohere, but are *Loose* from each other,” where we see the original idea.

In German MUTzen signifies *Truncare*, and Wachter has justly compared it with the Latin *Mutilus*, the Belgic *Moetsen*, the Italian *Mozzare*, and the term of *Violence*, METzen, “Cædere, scindere, secare,” which brings us to MASH. The adjacent terms are MUTz, Scortum, MUTz, “*Dictærium fœmininum, spurcitiem conceptu suo involvens*.” MUTze, “Mitra, tegmen capitis,” with the parallels *Mutz*, (Belg.) *Myssa, Mitur*, (Scandis,) *Almucia*, (Lat. Bar.) “unde Gallis prioribus “*Aumusse*,” &c. to which we must add *Mitra*, (Gr. and Lat. *Μίτρα*;) the English derivative *Mitre*; MUTzen, Ornare. The term MUTz, or as it is sometimes written METZE, Scortum, has been referred by Wachter to abgeMUZT, “Languidus, exoletus, quales Hesychio vocantur “ΜΟΤΤΥΕΣ,—ΜΟΤ, Prostibulum, ΜΟΤ-huis, Lupanar, Italis *Mozza*, “*Muzza*, Pudenda fœminina, Hispanis *Moca, Muchacha*,” where the idea seems to be that of something *Vile*, which Wachter understands to be

the sense of the term, when used as “*Dieterium Fœmininum, spurcitum,*” “*involvens,*” and he compares it with the Leipsic *Klunter-MUTZ*, for “*Sordida, et male compta,*” as likewise with the Welsh *Mws*, *Fœtidus*, &c.—“*Sorabis MAZU, Leno,*” *Mazany*, “*Sordidus, Spurcus, Lutosus.*” The *MUTZE*, the *MITRE*, &c. *Tegmen capitus*, &c. has been taken probably, as other words for covering or cloathing the person are, from the idea of being MUDD<sup>ED</sup> up, or over, as it were. Thus in German *Tunch* denotes at once *Tuniea*, and *Plaister*, which will recall to our remembrance the expression of a *Coating* of Clay, belonging to *Coat*, the Garment, and I shall shew, that *Clouth* belongs to *Clod* and *Clay* for the same reason. The term *MUTZEN*, *Ornare*, relates to the Dress, and we know that *Finery* is connected with the idea of *Dawbing* over; as in *Fucus*.

Among the terms, expressing “What is in a *Broken* state, or has “a *Broken, Diversified* appearance, as *distinguished* by *Pieces, Patches,* “or *Spots*, as of *Dirt,*” &c. we must class the following, *MACULA*, which R. Ainsworth explains by “A *Spot*, or stain.—A natural *Spot*, “or *Mark*.—A *Mesh* in a Net,” where let us note the kindred term *MESH*, or *MASH*. To the form *MACLE* Skinner has justly referred the Heraldic term *MASCLE*. An adjacent term is *MASK*, with its parallels *Masque, Musche, Maschera*, (Fr. Belg. Ital.) which belongs to the Foul *Daub*, or *Disguise*; whether the idea of *Spotted* be annexed, or not. In Welsh the notion of ‘What is *Foul*, or *Black*,’ is most evident in this word, where we find *Mwgwd*, “A blind, a *MASK*,” and *MWG*, “*Smoke, Fume*,” and here let us note too the kindred word *sMOKE*. In the same column of Mr. Owen’s Dictionary, I see *Mwcan*, “A cloud “of *Fog*,” *Mwci*, “*Fog; a sprite, or goblin*,” and in another place we have *Muc*, “A black, or gloom.” The term *sMOKE*, and its parallels *sMoca*, &c. (Sax.) *sMooek*, (Belg.) *sMucho*, ( $\Sigma\mu\chi\omega$ ) *Moky Air*, *MUGGY Weather* belong all to *MUCK*, or *MUD MATTER*. *MOTLEY* in English is justly referred to *MEDLY*, *MESLER*, and *MIX*, where we have still an arrangement of *MATTER*, so *Mixed*, or *Diversified*, as to produce *Variety*, or a *MISCELLANEOUS* appearance, as we express it. Martinus under *MACULA* refers us to the *MASK*, as likewise to *MAGLIA*, the Coat

of *Mail*, and to MEASELS, sometimes called MESLINGS, which the Etymologists have referred to the same source, and they have recorded likewise *Maselen*, (Belg.) *Maasen*, (Germ.) *Maschelen*, (Belg.) *Maculare*, *Mesel*, (Fr.) *Magl*, (Welsh,) &c. If the term *Mail* should be considered as belonging to the form ML, it must be referred to *Mould* for a similar reason. In Greek ΜΥΚΛΑΙ, (Μυκλαι,) are explained by “Lineæ nigræ in collo, dorso pedibusque asinorum,” that is MACULÆ. In Wachter MAS, MASER, MASEL, are explained by MACULÆ, and he refers us to MIAS, (*Mias*, Quævis impuritas,) and *Miaino*, (Μιαινω, Polluo,) which is quasi MIAJNO. An adjacent term is MASKE, Larva, and between these terms I see MASCA, “Saga, quæ vivi hominis intestina exedit,” which means the *Larva*, as denoting the *Foul Visage*, or *Personage*, though Wachter derives it from MASASTHAI, (Μασασθαι, Mandere, Manducare,) which is not an improbable conjecture. The preceding term to this in Wachter is MAS-Holder, “Acer Arbor, Cambris “Masarn,” which he justly refers with others to “MACULÆ, venarum.” The *Holder* he considers to be *Holt*, Lignum. In Welsh MAGLU, as we have seen, means, as Mr. Owen explains it, “To connect intricately together; to knit, or to MESH; to entangle; to entrap; to ensnare,” where we see the idea of MIXING, so as to Entangle, or Combine, rather than that of *Diversity*, or *Variety*. These notions are inseparably connected with each other. The MIXTURE, which gives us the idea of *Union* under one mode of conceiving it, presents that of *Diversity*, or What is MOTLEY and *Miscellaneous*, under another. In Scotch Dr. Jamieson explains MIZZLED, by “Having different colours. The legs are said to be MIZZLED, when partly discoloured by sitting too near the fire.” This at first view, says our author, “might seem merely a peculiar use of E. MEASLED, q. like one in the MEASLES. But MIZZLED is a different term;” yet he considers it to be allied to MISTL, (Sax.) varius, diversus, MASCHELEN, (Teut.) from MASCHE, MASCHEL, *Macula*, “A spot, or stain.” The article in this writer’s Dictionary, preceding MIZZLED, is MIXTIE-MAXTIE, in a state of confusion, corresponding, as he allows, with the English MISH-MASH, A Mingle. The succeeding terms to these are MOCH, MOCHY, MOIST,



Damp.—Thick, close, MISTY;—MOCH, A Heap. To MOCHRE, &c. “To heap, to hoard.—To work in the dark,” which brings us to *Hugger-MUGGER*, and the Heap of Foul MUD.

Again in Welsh MAGYS means “What intricately connects, or constructs; a knot; a knot in knitting; a MESH; What intangles; “a gin, or springe; a web in the eye; an issue in surgery; *A portion of Land*,” where we see what is called a *Spot* of Land. Mr. Richards explains MAGL, by “A Spot, or MASH,” &c. and in one sense by “A portion, or quantity of Land,” which term he refers to the Hebrew מַחֵל MChL, MACHAL, MACULavit. The next word to this in the Dictionary of Mr. Richards is MAGNEL, “A Warlike engine, a battering “Ram,” where we are referred to *Mangnel*. Here we are brought to that object, which MASHES, or *Mangles*. In Irish MACHUIL is “A spot, “stain, defect.” In French MOUSCHE, or MOUCHE is a Fly, which I suppose to be derived from the Little *Piece* of Dirt; and I find in Cotgrave’s Dictionary, Mouscheter, “To *Spot*; to *Powder*, or *Diversifie* “with many *Spots* of sundrie, or the same, colours (especially black;) “also to pinke, or cut with small cuts; also, to tuft, or set thick with “little tufts; also, to twinkle, or sparkle, as a starre.” I could not have devised an interpretation more adapted to my hypothesis. Let us mark the term *Powder*, where we again see the idea of *Spotting* connected with *Dirt*, and let us note the sense of *Twinkling*, which brings us to MICA and MICO. In the same Column of Cotgrave’s Dictionary, with this French word, I see MOUSSE, Moss, and Mousch-eron, “A Mushroome, or Toad stoole; also a little Flie; a Gnat,” &c. where we actually find the sense of Spongy, Swelling MATTER, belonging to the MUD spot, connected with the Fly. Again in Cotgrave MOUCH-eron is explained by “A little Fly; a Gnat; also the little black *Patch* “that’s glued by Mastick, &c. on the faces of many, also the snuffe, “or wicke of a candle,” where we actually see *Foul* matter, the Snuff of a candle, the *Foul* black mark, *Patch*, or *Piece*, and the little Fly, connected with each other. Again let us note *Patch*, and remember the applications of it to a *Lump*, a *Mark*, or *Spot*, and a *Spot* of *Ground*, as when we talk of a *Patch* of Land. In the preceding column of

Cotgrave I find *Mosaique*, “Worke of small inlayed *Pieces*; MOSAICAL “worke,” where we unequivocally see the sense of *Piece*, or *Patch* work, and in the same column I find *MORTE*, “A clod, lumpe, round “sodd, or turfe of Earth,” where we have directly the idea, supposed in my hypothesis. In the same columns of Cotgrave, in which we have *MACHES* and *MACLE*, relating to the *MASHES* of a Net; I see *MACHEURE*, “A black smutch, or smeare,” &c. *MACHURER*, “To black, smeare, “smutch,” &c. *MACULE*, “A Spot, blot, speck, speckle,” &c. where let us note the kindred term *SMUTCH*. I see too in the same columns *MACHETTE*, “The Owl, or *MADGE-houlet*,” where this French word and *MADGE*, as applied to the Owl, refer to the *Rough*, or *Deformed* appearance of this animal; as likewise *MACREAU*, “A MACKERELL fish,” and *Macquignon*; where we are referred to *MAQUEREAU*, “A MAKERELL “(fish,) also a (man) bawd.”—*MAQUEREAUX*, “Red scorches, or spots “on the leggs of such as use to sit near the fire;” where we see the idea of the *Spotted* fish in the term *MAKEREL*, as likewise that of the *Foul*, *Vile* character. Adjacent to this I see *Maquignon*, “A Hucster, “Broker, Horse courser, cousening Merchant,” where we have still the Personage, engaged in *Foul* dealings; and in the explanatory term *Broker*, we see the sense more precisely, namely, that of the personage dealing in *Broken* Stuff, or *MATTERS* of a *Foul* nature, or of *Vile* account. The term *MACKAREL* occurs in various Languages, as the Etymologists understand, who have produced the French word *Maquereau*, the Danish and German *Makrell*, *Mackerel*, &c. the Welsh *Macerell*, &c. with other terms relating to the *Vile* personage, *Mackler*, (Germ.) *Leno*, and the Greek *Matrulle*, (*Ματρυλλη*, *Lena*,) &c. &c. In the Russian Language, *MACKERELE* is the name for this Fish; the preceding word to which in my Dictionary is *MAK aio*, “Ich tauche, tunke,” To Dip, Steep, &c. and in the same column I see *MAXOU*, To Smear, and *MAZKA*, “Die Tunche,” Plaister, Daub.

Terms, relating to a MASHED, or MUD-like state, as of *Destruction, Dissolution, Decay, Disorder, Embarrassment, Confusion*, &c. in the *Frame*, or the *Mind* of Man, and of other Animals, as MUT, (Heb.) Death, MACIES, (Lat.) Consumption, MAD, (Eng.) &c.

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I shall in this Article produce those terms, which express, ‘What is in a state of *Destruction, Dissolution, Decay, Disorder, Embarrassment, Confusion*,’ &c. as it relates to the *Frame* and *Mind* of Man, and of other animals; and which have been derived, as I imagine, from the MATTER of MUD, in a *Resolved, MASHED* state. I have produced various terms, conveying similar ideas, in the progress of my enquiry; yet there are still other terms of this kind, which I have not exhibited, and which must be detailed and compared with words expressing the more general sense of the Element.—Among the terms, which convey the train of ideas, which I propose to unfold in this Article, we must class the following.—MACIES, (Lat.) Consumption, &c. eMACIATION, &c. belonging to MACERO, “To make soft by steeping, To *Dissolve*, or melt away.—To make one pine away, as with hunger,” &c. &c. which has been frequently produced in the course of these discussions.—MT מַת (Hebrew,) “To Die;—A dead corpse, or carcase,” where Mr. Parkhurst has reminded us of the Phœnician word MOUTH, מוּת, recorded by Sanconiathon, answering to Death, or *Pluto*. In the Phœnician Language, as the same ancient writer records, מוּת, מוּת is MUD, and if the Hebrew Lexicographers had been accustomed to compare the terms in that Language with each other, as they are to compare Hebrew terms with words in other Languages, most remote from it; Mr. Parkhurst would have told us, that this word מַת MT, “A corpse, &c. To Die,” belonged to מוּת MUTH, “To Slip, or full asunder,” which he has justly compared with the English MUD, &c. and the Phœnician term מוּת, which I have just produced, bearing the same meaning. The terms *Morior, Mors*, &c. with corresponding words in other Languages, under the form MR, must be referred to that



form; though if the Reader should imagine, that they all belong to each other, and that they are derived from the simple form M<sup>A</sup>, I can have no objection to the idea; as the relation of the terms to each other, under the forms MT, &c. MR, &c. which in general should be considered as distinct, is not altered by that hypothesis. In the Syriac, Samaritan, Æthiopic, and Arabic, the Elementary form MT supplies words relating to Death, which Castell has duly recorded under the Hebrew word.—MUDHA, (Ir.) “Dying, perdition,” MUDhlaim, (Ir.) “To Kill,” MUGhaim, (Ir.) “To Kill, destroy,” where in the verb we come to the violent action; both which terms I have before produced;—MUIGham, (Ir.) “To fail, falter, be defeated.”—MAS, (Welsh,) which Mr. Owen explains by “A going forward, a departure; swoon, a qualm, “a fainting fit; Death; extacy.” Mr. Owen represents MAS under the form VAS, and we cannot but see, how this brings us to the terms signifying ‘What is in a state of *Dissolution*,’ &c. (See page 7.) under the form BD, &c.—MATE, (Eng.) The term of Chess, “*Check-MATE*, “*Rex Mortuus*;” under which word Skinner produces the authority of Salmasius for this term, who derives it from an ancient Latin word MATTUS, denoting the same as “Emollitus, subactus, MACeratus,” from whence, says he, is derived the expression “*Via MATTA*,” signifying “*Via Humecta, et Lutosa*,” where we are directly brought to MUD, according to my hypothesis. It is not necessary to enquire, from what peculiar Language the *Check-MATE* is originally derived; as the same terms exist with the same meaning, through the whole compass of Human Speech. *Check* signifies the *Powerful* personage, the King, the *Robber*, &c. the *Router*, the *Subduer*, the *Sacker*, *CUTTER*, *SCATTERER*, *SHAKER*, &c. and the term MATE denotes *Faint*, *Relaxed*, *Resolved*, *Vanquished*, *Dead*. When the Latins called the Game, *Ludus Latrunculorum*, or *Latronum*, they come to the same thing.—In this column of Skinner, where MATE, or *Check-MATE* is, we have another article MATE, or aMATE, which he has justly referred to the term of Chess, to the French MATer, or *Matter*, Vincere, subjugare, the German MATT, Defessus, debilis, to which we must add MUDE, (Germ.) the Spanish Matar, and the Latin MACTare. Junius under MATE, or aMATE,

which he duly explains by “Miser, ærumnosus, defatigatus, labore “fractus,” produces the parallel words in Islandic and Belgic *Maat*, *Mat*, and he imagines, that the *MATE* is derived from the middle portion of the Greek *kaMATOS*, (*Καματος*, Labor.) I cannot decide, whether the *MATOS* in this word be significant, and derived from these terms; but I shall shew, that the *KAM* belongs to the *Swamp*. We cannot help seeing, how *Labor*, the substantive, is attached to *Labor*, To *sLip*, and I shall shew, that they belong to the terms *sLime*, *Limus*, for the same reason.

The Persian term, to which the phrase *Check-MATE* belongs, contains the various senses, which I have unfolded. In this Language مات *MAT* signifies, as Mr. Richardson explains it, “Astonished, *aMAZED*, Confounded, Perplexed.—Conquered, Subjected, Reduced to the last extremity (especially at Chess,) receiving *Shah-MAT*, or *Check-MATE*, “مات کردن” *MAT Krdn*, “To confound, &c. To give *Check-MATE*. A.” (i. e. In Arabic,) “*MATA*, He is Dead.” In the opening of Mr. Richardson’s Dictionary where this word occurs, we have various terms, containing manifestly the sense, which I have attributed to the Element, as МАТН, (Ar.) “Drinking Water,” i. e. What is Moist, *MATEm*, (Pers.) Mourning, МААТЕm, (Ar.) A Misfortune, An assembly of Mourners, &c. i. e. being in a *MAT* state, if I may so say; yet in one sense the Arabic word means “A Promiscuous *MEETING*,” not of Mourners only, but of Feasting, and in the same column I find МААТА, (Ar.) “The face, appearance,” i. e. The *MAKE*, shape, form, and “A place to which one comes, a rendezvous,” that is, a place, where people *MEET*.—МААД, (Ar.) “Tender, Soft.”—МААЈ, (Ar.) “Salsuginous, “bitter, brackish, (Water.)”—МАДІ, (Ar.) *Material*, МАЈЈ, “*Slavering*, “(Old Man, camel,” &c.) Let us mark *Slaver*, which I imagine to belong to *Slip*, *Slop*, and *Slime*, as I conceive these words, under the form *MD*, &c. do to *MUD*. The word succeeding this Arabic term is the Persian МАЈ *MAJ* “The Moon,” to which we should at once refer the terms for a Month, in other Languages, under the form *MS*, &c. as *Mois*, *MESE*, *Mes*, (Fr. Ital. Span.) This idea may appear on the first glance remote from the sense of our Element; nor should we be

authorized to select a sense, which might suit this object, unless we had some facts to direct our judgement. The next sense however of this Persian term will unravel the mystery, and decide on the original idea, attached to these words. The next sense of MAJ, The Moon, is "A Ball of Paste boiled among Soup," where we see the fundamental idea of the Element, and learn moreover, that the name of the Moon is derived from the idea of the MASS, the *Lump*, *Ball*, *Orb*. We shall not wonder, that the original designation of these Luminaries should be drawn from such objects, when Philosophers, who are supposed to have discovered the secrets of their nature, are obliged to revert to the same metaphorical expressions, if so they should be called, as in *Μυδρος*, Ignita MASSA, *Πετρος*, and *Βωλος*, applied by Anaxagoras, &c. to the *Sun*. To *Bolos*, *Βωλος*, *Gleba*, *Ager*, MASSA, *Bolus*, belongs *Ball*, applied to the same object; as *Globe* belongs to *Gleba*, *Glebe*, the *Clod*. We should enquire, whether *Mensis* is not quasi *MESIS*; and we should grant, I think, that *Month* with its parallel, belongs to *Mensis*. Surely *Month* and *Moon* with its parallels *Men*, (*Μην*, *Mensis*), *Mene*, (*Μηνη*, *Luna*), must be regarded as attached to each other, as originally under the form MS, MOIS, &c. MESE, &c. If *Mensa* be quasi MESA, and relates to the MESS set upon it, then *Mensa* and *Mensis*, quasi MESA, MESIS, would alike belong to the MASS. The terms under the Elementary Character MN should be considered, before our judgement can be decisively formed.

The terms MAZE, aMAZE, disMAY, MAD must be added to these words, denoting a *Weakened*, *Embarrassed* state. Shakspeare has, we remember, the following combination, "My mind she has MATED, and "AMAZED my sight." The terms MAZE, and aMAZE, are justly referred by the Etymologist, to MAZE, the Labyrinth, which they properly refer to MASE, Vorago, the MUDDY Quag. Here we have another idea added, namely, the *Embarrassed* state of MUD matter, in which we *Stick*, and are lost, together with the *Relaxed*, *Dissolved* state. These ideas cannot, in this case, be separated.—MAD occurs in various Languages, and the Etymologists have justly referred it to *geMaad*, *geMæd*, (Sax.) *Matto*, (Ital.) *MATAIOS* MATTABOS, (*Ματαιος*, Vanus, &c. *Ματαβος*,



Stultus,) already produced. Wachter under MATZ, Vanus, futilis, inanis, which he justly refers to the Greek ΜΑΤΑΙΟΣ, (ΜΑΤΑΙΟΣ,) produces the Teutonic combination MATZ-FOTZE, Mataëologus, which he derives from FAZEIN, (ΦΑΖΕΙΝ, Loquor.) To this compound, MATZ-FOTZE, should perhaps be directly referred the Greek ΜΑΤΤΑΒΟΣ, (ΜΑΤΤΑΒΟΣ.) The preceding term to MATT, Defectivus, in Wachter is MATSCHEN, or METSCHEN, METZEN, occidere, "ut PATSCHEN a BATTEN," where we cannot but see, how these forms MT, PT, BT, have passed into each other. We may add to these words for a *Foul*, *Foolish* state of mind, or doing *Foul*, *Vile* things, ΜΟΚΟΣ, ΜΟΚΑΟ, (ΜΩΚΟΣ, Fatuus, Irrisor, &c. ΜΩΚΑΩ, Irrideo, deludo, ore inprimis distorto, subsanno,) to which belongs MOCK, &c. which means to *reVile*, as we express it, ΜΑΚΚΟΑΝ, (ΜΑΚΚΟΑΝ, Desipere.) The term *disMAY* has been justly referred by the Etymologists to the Spanish *DesMAYAR*, "To dispirit, to frighten," of which the substantive is *DesMAYO*, explained in my Spanish Dictionary by "Swoon, a fainting fit; decay of strength and vigor," which Skinner derives from *Dis* and *MAJAR*, signifying "To pound, to break in a mortar," or to MASH, though he rashly refers this term to the Latin *Malleus*, which belongs to *Mould*, for the same reason; as these words do to MUD. Skinner produces moreover the French *Esmoy*, *Emay*, *s'Esmayer*, Curare, and adds as an origin for these latter terms, the Latin preposition *Ex*, and the German *Muhe*, where we have a kindred word.

On the line of Macbeth, which I have before cited, "My mind " she has MATED, and *aMazed* my sight," Mr. Steevens has produced the following passage, "Woman, Worse than *Medusa*, MATETH all our " minds," from whence we shall understand, that *MEDUSA*, is a kindred term, denoting the *aMAZER*, or *aMATER*, if I may so say, of all beholders. I have before produced the Spanish *MAJAR*, with other terms of a similar kind, as *MATAR*, To Kill, from which *MATADOR*, The Murderer, comes, and to which belongs the formidable personage in the game of Ombre. I see in my Spanish Dictionary near to this word the term *MATA*, "Small bush, shrub, Lock of MATTED hair," where we see the entangled *MASS*, as of Sticky Matter. Let us remember, that the personage, who MATETH beholders, *MEDUSA*, had also her MATTED Hair. Language

assembles as many ideas in the same word, as the force of the impression admits. Near to the Italian terms MATTO, "Foolish, MAD," &c. MATTaccio, MATTone, A Fool, MATar, To MATE in Chess, I see MATterello, which not only signifies "A little Fool," but likewise "A Roller to "thin *Dough* with," where we are brought to the original idea of MUD Matter. In my German Lexicon, near to MUDE, Weary, Tired, I see MUDER, "A Woman's Bodice, or Stays," which may mean the fatiguing encumbrance of the person, as in the term *Stays*, which relates to *Impeding*, or *Stopping*. Adjacent to the German MATT, "Faint, Infirm," &c. I see MATTE, A MEADOW, a MAT, MATTEN, "Curded, shorten, thickened milk," where we perceive the idea of the MUD Spot, or MUD-like Matter, and what is strewn upon the *Dirt*, or MUD. The MAT however may denote what is MATTED, or *Platted*. In Scotch MAIT, MATE, signifies "Fatigued, overpowered with weariness.—Confounded, overwhelmed with terror," &c. as Dr. Jamieson explains it, who has duly collected some of the parallel words, containing this idea. MUTH means "Exhausted with fatigue," where Dr. Jamieson has produced the proverbial combination, MYTH and MAD, MATE and MADE, where both words convey the same idea, with a minute difference in the turn of meaning. The preceding term to MAIT in our author's Dictionary is MAISTER, Urine, which he duly refers to MEST, &c. Dung, where we see the original notion.

METHu in Welsh is "To fail, to decay, to perish,"—METHelu, "To fail," and METHLU, "To intangle, to insnare, to deceive," as Mr. Richards explains it. Mr. Owen explains METHU, "To Fail; to "Miss," &c. and METH by "A fail, Miss," where let us note a parallel term Miss. The form METHLU, explained in Mr. Owen by *Embarrass*, which is a very proper word on this occasion, brings us to our English term MUDDLED, which at once refers to a *Weaken'd*, and an *Embarrassed* state, as in the phrases MUDDLE-headed fellow,—All in a MUDDLE, be-MUDDLED with drink, which under the form FD is FUDDLED. We adopt likewise the terms MUZZY and MAUDlin, applied to a certain state of Intoxication, MAUDlin, *drunk*, &c. In the same opening of Mr. Richards' Dictionary, from which METHLU is taken, I see MEWYD,

“sloth, laziness, sluggishness,” as likewise MIGN, “Mire, Dirt,” MIGNEN, “A Quagmire.” The Welsh METHU will remind us of the Greek terms for *Drunkenness* and *Wine*, METHUO, METHU, (Μεθυω, Ebrius sum, Μεθυ, Vinum,) which would seem to be derived from the effect of *Relaxing*, or *Embarrassing* the powers; yet the sense of *Wine* might be taken from the idea of the *Mixture*, or *Concoction*; and I have before observed, that MUST, MUSTUM, relates to the Foul, thick, MUD-like brewing. The term MEAD is another word of this sort, and of Welsh origin; as in MEDD, “MEAD, drink made of honey and water “boiled together, and spiced,” and MEDDIWI, “To make one drunk, “to be drunk,” says Mr. Richards, which he refers to the Greek METHU, METHUO, (Μεθυ, Μεθυω,) and moreover to the Hebrew MATHAC, מַתַּח. The term METHEGLIN, in Welsh MEDDYGlyn, is another of these words; though Mr. Richards derives it from MEDDYG, a Physician, and Llynn, Drink. The MEDDYG, or MEZYG, the Physician, is undoubtedly the MIXER, belonging to MEDICUS, &c. and METHEGLIN is the MEAD Drink. Mr. Owen seems to imagine, that the term MEAD is derived from its effect upon the mind, as he explains MEZ, by “The origin “of motion; a centre, or middle point of motion; utterance; that is “possessed, or enjoyed; that causes a turning; that causes intoxication; “MEAD.” This explanation is very inartificial and incorrect. We see, that the fundamental idea is that of *Commotion*, *Mixing*, *Confounding*, *Stirring* about, &c. I have shewn, that the Center, or the MIDDLE means, What is in the MIDST, or What is MIXED with any thing, and we perceive how the kindred term *Motion*, (“The MIDDLE point of *Motion*,”) brings us to the true idea, which is that of being MIXED in a confused, jumbled manner.—These terms for what is *Sweet*.—MEAD, &c. METHEGLIN, &c. made of *Honey*, and for *Drunkenness*, MEDDIWI, &c. will bring us to the name of the god of love among the Hindoos MADAN, &c. which Mr. Moor conceives to be derived from “a root, signifying both “*Sweetness* and *Intoxication*: *Honey* is also called MOD, or MUD; so “is *Intoxication*.” (*Hindu Pantheon*, p. 449.) In a former page (447,) Mr. Moor observes “Sonnerat says, that the Hindus deified KAMA, “(whom he calls *Munmoden*, which is, I suppose, one of his names



“in the Carnatic.”) Mr. Moor will now, I trust, agree, that the MODEN in this word, is the term MADAN, whatever may be the *Mun*. What the *Mun* is I know not, yet the MN relates to Love, through a great variety of Languages, and to this race of words belongs our term MINION.

I see adjacent to the Welsh words MEZ, &c. the term MEZWL, or MEDDWL, which Mr. Owen explains by “To think; to mind; to intend; to suppose; or to imagine,” where we have the same metaphor of MIXING, COMOTION, &c. as in *Agitare, Volvere* consilia, &c. &c. In MEDITOR, we have a kindred term.—With respect to these words for LIQUOR, they alike belong to the idea conveyed by MASH, however we may conceive the origin, either as the MASH, the *Concoction*, or the MASHER, aMATER, or Confounder of the understanding and the frame. In Scotch MASK means, To Infuse, as To MASK tea, To MASK malt, which Dr. Jamieson refers to terms signifying to MIX. In Homer METHUO, (Μεθυω,) is applied to the idea of abounding with greasy MOISTURE, Μεθουσαν αλοιφη, where we have the original idea. In Welsh Mwdran means “Wash brew a sort of food, or gruel, made “by boiling water, thickened with a sour infusion of oatmeal, and “sweetened to the taste,” near which I find Mwcwn, “A Jumble, “a MIXTURE,” which Mr. Owen justly refers to Mwc, “Hasty, Swift, “Quick.” Under one point of view we combine at once the idea of the MIXED, *Jumbled together* state, and that of *Quickness*. I shall shew, that *Quick* belongs to the Quag, as in ‘Quick-Sand,’ I see in the same leaf of Mr. Owen’s Dictionary a term before produced, MWG, “Smoke, “Fume,” which means the ‘Thick, Foul Matter,’ and the form VIG-VAG is produced under this word, as denoting “Confusedly, in a “huddle.” The Welsh MWG is applied to the herb called *Fumitory*, or MUG Wort. The Japan MOXA, is the MUG Wort, and it is used as a Cautey, all over the East, in the Gout &c. This was once a favourite nostrum in Europe, and we all remember Sir William Temple’s account of employing this remedy.

The next words to Mwdran, The thick Gruel, are Mwdwl, “A round “stack, cock, or *Heap*,” Mwdyr, “That rises, or springs up;”—Mwz

“An Arch; a spring,” which belongs to an adjacent word *MWD*, “An arch; a vaulted roof; a roof, a cieling,” which belong to the idea of *Rising*, or *Swelling* up, and in the sense of the *Heap* we see, how this idea has been derived from the fundamental notion of the *MASS*, or *Lump*. Again I see, in the same opening of Mr. Owen’s Dictionary, *MUSG*, “A Difficulty of Motion,” *MUS*, “Constrained motion, a jerk,” *MUSgyr*, “That is Sluggish, or Slow.”—*MUSgrell*, “That moves with labour; that is helpless.—Having a difficulty of action; slow, sluggish, drawling, hobbling, helpless,” where we have the idea of the same species of *MUD* Matter, in its clogging up state, though still attended with some idea of motion. There are two Welsh words, *MADRON*, and *MADRONDod*, which relate to a weakened state of the understanding, and which are directly connected with *MUD* Matter. These words are respectively explained in Mr. Richards’ Dictionary, by “One that hath a giddiness, or dizziness in the head, “giddy, dizzy.”—“Astonishment, dulness, drowsiness, swimming of the Head,” where Mr. Richards has produced from Dr. Davies, the Spanish word *Modorra*, which my Lexicographer explains by “Drowsiness, or indisposition, which consists in a heaviness with sleep.—“Flabby softness of the pulp of fruit,” where in the sense of the *Flabby* substance we approach to the original idea, which in the Welsh terms is most unequivocal. Mr. Owen explains *MADRON* by “Humors, watery Matter,” *MADRONEz*, “A dissolved state; a Watery state.” *MADRONDawd*, “A watery Humor; swimming of the head; giddiness, *Stupefaction*; Astonishment,” and *MADRU*, by “To Dissolve; to become MATTER, or pus; to putrefy, to rot; to generate MATTER, to fester.” In Mr. Shaw’s Dictionary we have *MEATA*, “Cowardly, fearful,” *MEATH*, “Decay,” *MEATHam*, “To Fade, decay, wither,” where let us note *FADE*, a kindred term under the form *FD*. The next word to this is *MEATHas*, “Fat, Fatness,” where we have the same species of *Pudge* Matter, under another idea; and let us note in *FAT*, another kindred term, under the form *FT*. We shall now understand the origin of our word *Meacock*, or *MEAC-Cock*, “Pusillanimus, delicatulus, effeminatus,” and that it is not quasi *Mew-Cock*, “Gallus caveâ inclusus.” The

term *Mew*, To be MEWED up, still however belongs to the idea of being MUDDed up, if I may so say, in a Hole, or Hollow. This word with others of the same sort have been examined on a former occasion. The terms, which I have produced in this Article, will sufficiently unfold to us the turn of meaning, annexed to the Race of words, which relate to a *Relaxed*, or *Dissolved* state of the *Frame* or *Mind*, as connected with the metaphorical application of MUD MATTER, in its *Loose* and *Watery* state; nor is it necessary to multiply examples, for the purpose of illustrating a train of ideas, so natural, and so obvious.





### SECT. III.

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M. } C, D, &c.

TERMS, relating to the MATTER of MUD, in a *Consistent* state, either as a MASS, or *Lump*, in general, &c. or as a MASS of *Plastic* MATTER, when it is duly *Tempered*, or when it is *Formed*, or MADE into *Shape*, *Figure*, &c. Terms denoting, ‘What is *Collected* into, what *Rises*, ‘*Swells*, or *Bulges* out in a MASS, *Lump*, *Heap*,’ &c. as likewise those, which express *Quantity*, *Size*, *Bulk*, *Multitude*, *Abundance*, either materially, or metaphorically, as MASSA, MASS, (Lat. Eng.) MAGNUS, &c. MAGNITUDE, (Eng.) &c. &c.—Terms, denoting ‘What is in a duly ‘*Tempered*, *Composed*, *Formed*, *Regulated*, *Ordered*, *Restrained* state,’ What is in a duly MADE up, *Measured*, *Moderate*, or *Temperate* state, as MOS, MODUS, MODULOR, (Lat.) MEASURE, MODERATE, (Eng.)—Terms, which relate to *Making*, *Forming*, *Contriving*, &c. by the *Hands*, or by the *Mind*, as MAKE, MADE, MACHINE, MECHANICS, (Eng.) MECHANE, (Μηχανη,) MACHINA, (Lat.) (Words considered under the forms sMT, with the s before the Labial M, as sMITH, the *Former*, sMITE, &c. &c.)—Terms derived from the idea of the MATTER, or *Substance*, &c. The *Formative*, or *Formed* MATTER *Substance*, &c. The MAKING, or the MADE MATTER, as MOTHER, MAID, &c. &c.

The THIRD SECTION will contain that Race of Words, which is derived from the MATTER of MUD, when considered as being in a *Consistent* state, either as referring to the MASS, or *Lump* in general, or as relating to the MASS of Plastic MATTER, when it is duly *Tempered*, or when it is *Formed*, or *Made* into *Shape*, *Figure*. The consideration of this train of ideas will resolve itself into various Parts or Articles; in the first of which I shall discuss those Terms, which relate to the MATTER of MUD, in a state of Consistency, as being in, or as collected into a MASS, *Lump*, *Heap*, &c. or as *Rising*, *Swelling*, or *Bulging* out, from being in such a MASS, and which from hence express *Quantity*, *Size*, *Bulk*, *Multitude*, *Abundance*, either *materially*, or *metaphorically*, as MASSA, MASS, (Lat. Eng.) MAGNUS, MAJOR, MAGNITUDO, MAGNITUDE, (Eng.) MEGAS, (Μεγας,) &c. In the next Article, those Terms will be considered, which express, ‘What is in a duly *Tempered*, *Composed*, ‘*Formed*, *Regulated*, *Ordered*, *Restrained* state,’ What is in a duly MADE up, MEASURED, MODERATE, or *Temperate* state, as MOS, MODUS, MODULOR, (Lat.) MEASURE, MODERATE, (Eng.) &c. &c. In the third Article I shall produce those Terms, which relate to MAKING, *Forming*, *Contriving*, &c. by the *Hands*, or by the *Mind*, as MAKE, MADE, MACHINE, MECHANICS, (Eng.) MECHANE, (Μηχανη,) MACHINA, (Lat.) &c. &c. Among these Terms I shall have occasion to produce the word SMITH, or sMITH, The *Former*, *Shaper*, &c. and this will lead me to consider the Race of words, under the form sMT, with the sound of *s* before the first Radical Labial, as SMITE, belonging to our Elementary Character, MT, &c. which will be discussed in a separate part. In the last Article I shall consider the words, which relate to *Existing Beings*, *Generative Powers*, &c. and which are derived, as I conceive, from the MATTER of MUD, under the idea of *The MATTER*, or *Substance*, the *Formative*, or *Formed MATTER*, *Substance*, the *Creative*, *Creating*, or *Created Substance*, the *Creature*;—The MAKING, or MADE MATTER, as MOTHER, MAID, &c.

Terms, relating to MATTER, as of MUD, &c. when considered as in a state of *Consistency*, as being *Collected into a Heap*, as *Rising*, *Swelling*, or *Bulging* out, as in a *MASS*, *Lump*, *Heap*, &c. and hence, Terms expressing *Quantity*, *Size*, *Bulk*, *Magnitude*, *Multitude*, *Abundance*, &c. &c. either directly, or metaphorically, as *MASSA*, *MASS*, &c. (Lat. Eng.) *MASSY*, (Eng.) *MAGNUS*, *MAJOR*, (Lat.) *MAGNITUDE*, (Eng.) &c. &c. (Lat.) *MEGAS*, (Gr. Μεγας,) &c. &c. &c.

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I shall in this Article produce those terms, which relate to MATTER, as of MUD, &c. when considered in a state of *Consistency*, or as being *Collected* together in a *Heap*; or as *Rising*, *Swelling*, or *Bulging* out, as in a *MASS*, *Lump*, *Heap*, &c. &c. and which from hence express *Quantity*, *Size*, *Bulk*, *Magnitude*, *Multitude*, *Abundance*, &c. &c. applied either in a material, or metaphorical manner. Among these terms we must class the following, *MASS*, *MASSIVE*, *MASSY*, (Eng.) which the Etymologists have justly referred to *MASSA*, (Lat.) *Masse*, *Massive*, *Amasser*, (Fr.) *Massa*, *Massicia*, *Massivo*, *Amassare*, (Ital.) &c. The *MASTIFF* Dog, with its parallels *Mastin*, *Mestif*, (Fr.) *Mastino*, (Ital.) the *MASSY*, or *Great* Dog. Skinner derives it from *MASTEN*, (Germ.) *Saginare*, a kindred word, which belongs to the *MAST*, the *Acorn*, with its parallels, *Mæst*, (Sax.) *Mast*, (Belg. and Teut.) the *Fattening* Food. The *MAST*, belonging to the *Ship*, with its parallels *Mæst*, *Mast*, &c. (Sax. Belg. Germ.) *Mas*, *Mast*, (Fr.) is the *Bulky*, *Swelling*, or *Rising* out object, just as *MAST*, *MASTEN*, relate to animals *Swelling* out by *Fatness*.—In Norfolk, A *Plump* Bird is sometimes said to be as *Fat* as *MUD*, or as it might have been as *MAST* as *MUD*. I shew, that *FAT*, and *Pinguis*, quasi *Pigguis*, belong to *PUDGE* Matter. Skinner has a *MASTY* Fellow, pro *MASSY*, and he produces a term from *Suidas* *αΜΑΣΤΕS*, (*Αμαστης*, *Robustus*,) and in the same column of his *Lexicon* with these words we have *MASTICOT*, “*Tinctura Lutea*, qua utuntur “*Pictores*,” which he considers to be quasi *Massa Cotta*, i. e. *Massa Cocta*; where we may observe, that if such a word exists with such



a meaning, we must directly refer it to the colour of *MUD*, or *Clay*, Color *Luteus*;—and likewise *The MASS*, and *MASTER*. *The MASS*, *Missa*, “*Sacramentum Eucharistiæ ritu Romano*,” with its parallels *Mæste*, (Sax.) *Messe*, (Fr.) *Messe*, (Germ.) &c. Skinner refers to “*Populi Missio*, seu *Dimissio*,” and others to *Remissio peccatorum*. If these terms have a Latin origin, they bear some idea belonging to *Mitto*, *Missum*, yet they probably relate to the *MASS*, or *Company of People*. In German *MESS*, is at once “*Celebritas sacræ Eucharistiæ*, “*Festum et Nundinæ*.” The combinations *Michael-MASS*, *Candle-MASS*, &c. might seem rather to relate to the *Feast*, than to the *MASS*, or *Eucharist*, appropriate to these seasons; yet the ideas are so entangled, that perhaps they cannot be separated.—*MASTER*, and *MISTRESS* in English have various parallels *Meister*, *Meester*, (Teut. Belg.) *Maistre*, *Maitre*, (Fr.) *Maestro*, (Ital.) *Magister*, (Lat.) &c. and Wachter has enumerated eleven Languages, or Dialects, in which such words occur. Some have referred *MEISTER*, (Germ.) to *MEIST*, “*Præcipuus, Maximus*,” as Wachter explains it, where in *MAXIMUS*, we have a kindred term. Wachter has seen, that *MEIST* belongs to *MEIZON*, (*Μεῖζων*.)—*MAGNUS*, *MAJOR*, *MAXIMUS*, *MAGNIFICUS*, *MAGIS*, *MAS*, *MASCULUS*, (Lat.) *MASCULINE*, (Eng.) &c. *MAJESTAS*, with its parallels *MAJESTY*, (Eng.) *Majesté*, (Fr.) &c. &c.—The Greek *MEGAS*, *MEGALÉ*, *MEIZON*, *MEGISTOS*, (*Μεγας, Μεγαλη, Μειζων, Μεγιστος*,) *MAKROS*, *MASSON*, *MEKOS*, *MEKISTOS*, (*Μακρος, Longus, MAGNUS, Μασσων, Longior, Major, Μηκος, Longitudo, Statura, Μηκιστος, Longissimus*.)

In the same page of my Greek Vocabulary with *MEKOS*, (*Μηκος*,) I see *MECHRI*, (*Μεχρι*, *Usque ad*,) which together with *MESFA*, (*Μεσφα*, *Usque ad*,) seem to have originally signified *Rising up*, or *Swelling up* to a certain point, *Bulk*, *Size*, &c. and *MEKON*, (*Μηκων*, *Papaver*,—*Arenæ quædam species in Metallis*,) which means the *Swelling out* plant; as likewise *Dirt*, belonging to *Ore*, where we are brought to the original idea. Others have understood, that *MECHRI*, (*Μεχρι*,) belongs to *MAKROS*, (*Μακρος*,) just as *Achri*, (*Αχρι*,) belongs to *AKROS*, (*Ακρος*, *Summus*.) The particle *Masi*, (*Μασι*,) occurs in Hesychius for *επι*, and is justly referred to *MASSON*, (*Μασσων*,) as *Μασιδουπος*

for *Επιγδουπος*, The MUCH-sounding. The original idea annexed to *Masson*, (*Μασσων*, *Major*,) will be manifest from a term in Greek, under a similar form *Masso*, (*Μασσω*, *Subigo*, *Pinso*,) which actually means ‘To MASH, MIX, work up, knead up; what is of a MUD-like ‘nature.’ While I examine this Greek word in my Vocabulary of that Language, I cast my eyes on *Mastos*, which under another form is *MAZOS*, (*Μαστος*, *Μαζος*, *Mamma*,) the *Swelling up*, soft *MATTER*, which brings us to *MAZA*, where again we see unequivocally the *MASS* of MUD-like *MATTER*, (*Μαζα*, *Maza*, *offa*, *Panis*, *Massa auri*, *vel argenti*.) To the Latin *MAJOR* belongs the term in Military Rank, under the same form, as is understood, and the office of *Mayor* is expressed in Latin by this term. Yet the same post of Dignity appears under the form *MR*, as *Maire*, (Fr.) &c. and here we should have some difficulty to decide from which form the term was derived; as both forms may be considered, as perfectly distinct, whatever may be supposed to afford their common origin. To the form *MEGALOS*, (*Μεγαλος*,) belong our ancient term *MICKLE*, in Scotch *MEKYL*, *MUCKLE*, &c. and our Surname *MITCHELL*. Dr. Jamieson has justly referred the Scotch term to *Micl*, &c. (Sax.) *Mikil*, (Alem. Isl.) *Megil*, (Dan.) *Mikils*, (Mæs. G.) Gr. *Μεγαλος*.

The English terms *MUCH*, *MOST*, *MIGHT*, *MAY*, *MUST*, ought all be referred to the Swelling *MASS*. The Etymologists have collected the parallel terms to these words as follows, *MUCH*, (Eng.) *MUCHO*, (Span.) *Myckel*, (Swed.) *Miog*, (Island.) In Junius *MUCH* preceeds *MUCK*, and in the same column of his *Lexicon* I see “*MUCKRE*, and “*Ketche pens*,” *MUCKERERS*, and *MOCKEREN* from Chaucer, as denoting “*Corradere atque accumulare nummos*,” which seem, as he says, to have a great affinity with the Italian *Mocchiare*, *Mucchiare*, *Amucchiare*, *Accumulare Mocchio*, *Mucchio*, *Accumulatio*, the present Italian forms, which again appear in *MACIA*, though he adds, that if any one should wish to refer them to a Teutonic origin, he should not oppose the derivation of these words from *MUCK*.—The term *MOST* is referred to *MÆST*, (Sax.) *Meist*, *Meest*, (Germ. Belg.) *Meest*, *Mast*, (Dan. Swed.) *Maists*, (Goth.) “*superl. του Μαϊζα*,” (Goth.) “*Major*, quod Græcis

“Μεῖζων,” to which we should add the Greek ΜΕΣΤΟΣ, (Μεστος, Plenus, refertus, cumulatus.)—MIGHT is referred to *Mahts*, (Goth.) *Mihte*, &c. (Sax.) *Macht*, (Germ. and Belg.) *Mact*, (Dan.) *Megit*, (Run. and Dan.) MAY has been referred to *Magan*, (Sax.) *Mogen*, (Germ. and Belg.) &c. and Skinner directs us to MOUGHT, which he compares with *Mot*, (Sax.) *Potest*, *Mocht*, (Belg.) *Ick*, *Ich*, *Mochte*, (Belg. Germ.) *Poteram*, *Mogen*, *Mugen*, (Germ. Belg.) *Posse*, *Moeten*, (Belg.) *Debere*. MUST has been compared with the German *Mussen*, The Belgic *Moet*, *Most*, and the Swedish *Maske*, the Russian *Mojno*, &c. In Russian *Mojno* means “Man kann, es ist *Möglich*,” that is, a person MAY, MIGHT, &c. and in the same page of my Russian Dictionary, we have another word under our Elementary Character, explained by MACHT, MIGHT, where I see likewise *Mogila*, die *Hugel*, a Hillock, and *Mokrota*, “Schleim,” *Slime*.—Thus we see, that the Slavonic form of speech fully exhibits the sense of our Elementary character. When MUST relates to *Thick Wine*, and to *Mouldiness*, it has its original idea of MUD Matter. How MUST in a potential sense may relate to the operations of MATTER, or its metaphorical application, will be seen from the following quotation, under this word, in Johnson’s Dictionary, where *Being*, means MATTER endowed with life, “Because the same self-existent “being necessarily is what he is, ’tis evident that what he *May* be, “or hath the power of being, he *MUST* be.” Let us here note MAY, and observe the word *Power*, without forgetting, that the mood, in which MAY, MUST, MIGHT, &c. are applied, is called the *Potential Mood*. I shew that *Potis*, *Possum*, belong to PUDGE Matter, and we remember, that the *Porter* is said to have *Power* over the *Clay*.

The adjacent terms in Junius to MUST are MUST, *Mustum*, *Mustard*, *MUSTie*, To MUTE, *Egerere Stercus*, where we have the idea of that, which is of a MUD-like nature, or consistency, what is *Foul*; and MUSTER, MUTINY; in the first of which words we see the idea of gathering into a Heap, or MASS, and in the latter that of being MIXED, or *Jumbled* together in a *disturbed* MASS: MUSTER is compared with the French *Monstre*, the Belgic *Monster*, the Italian *Mostrare*, and the German and Belgic *Mustern*, *Muysteren*; where the terms under



the form MN should be referred to a different Race of Words. The sense of *Mixing* together, which is another idea belonging to the *MASS*, has been considered on a former occasion; and it is not always easy to select those words, which I am desirous of detailing in this place, as distinguished from the terms, which I have there examined; because the ideas are sometimes inseparably blended with each other.—The term *MEET* refers to the *MIXTURE* in the *Heap*, or *MASS*, and so does the term *MOOT*, or *MOT* in *Witena-ge-MOT*, which means, as we know, The *MEETING* of the Wise Men. The *Moot House*, *Court*, *Men*, *Point*, *Case* refer to the Spot, the Personages and the subject, belonging to a *MEETING*, assembled for the purpose of conducting business. The adjective *MEET*, “*aptus, idoneus*,” which brings us to *MATE* and *MATCH*, belongs to the *MASS* of *MATTER*, as considered in its *Plastic*, well *Tempered* state, when the parts assimilate with each other. *MËET*, the verb, is referred by the Etymologists to its parallels *Metan*, *ge-Metan*, *Maetan*, &c. (Sax. Belg.) *MATencin*, *MAStenein*, (*Ματενειν*, *Μαστενειν*, *Quærere*, *Indagare*.) I have shewn, that the Greek *META*, (*Μετα*,) with the parallel Teutonic words *Mit*, *Mith*, *Mid*, &c. refer to the same idea of being *MIXED*, as in a *Heap*, &c. In the same opening of Wachter I see *MIST*, *Stercus*, *MIT*, *Cum*, *Inter*, *Apud*, the term *MITE*, “*Strues mergitum turrita*,” where we are reminded of the Latin *META*, and the Teutonic *Mithan*, *Tegere*, and the term *Turrita*, will suggest to us the Greek *Mossun*, (*Μοσσυν*, *Turris*, *propugnaculum*.) In the Greek terms *oMAS*, *oMADOS*, *aMUDI*, (*Ομας*, *Ομαδος*, *Multitudo*, *Tumultus*, *Αμυδι*, *Simul*, *Cum*,) we have the *Tumultuous Mixture*, and so we have in the old English word *Muss*, a *Scramble among Boys*, “*When I cry’d Ho! Like Boys unto a Muss, Kings would start forth, “and cry, your will.”* (*Antony and Cleopatra*.) The *Barley Mow* is, I believe, not the part *Mowed*, but the *MITE*, the *MASS*, or *Heap*. The Italian *MASSA* is explained by John Florio, “*A MASS, a heape, a store, “&c. &c.—A Haie MOWE, or stacke. Also Paste*,” and I see, as an adjacent term *MASCHIO*, “*A Male, a Mankind, a MASCuline; Also a “keepe, or hold, or fort, or tower in the mid of a castle, a strong tower, “or cittadell.*” In Scotch *MOT* signifies “*A little hill, or eminence,*

“a barrow, or tumulus,” the preceding term to which in Dr. Jamieson’s Dictionary is *MOR*, denoting the same as our verb *May*, and an adjacent word is *Moss*, “A Marshy, or Boggy place.” In Arabic ماجد *MAJid* is “(A Man,) Conspicuous for honor, nobility, or glory,” in the same column with which I see *MAAJEL*, (Ar.) “A Pond, or Ditch,” where we are brought to the true idea, and *MAJug*, “*MAGug*, The Son of “Japhet,” which may denote the “Vir *MAGnus*.” The personage *MAGog*, the builder of the Wall of Tartary, is by some considered to be the same as *Prometheus*; and hence we might suppose, that the *METH* and *MAG* related to the Artist, who dealt in *MUD*, or Clay. The *Gog* in *MAG-Gog*, and as a name, appearing in a separate state, ‘*Gog*’ and *MAG-Gog*,’ seems to be derived from the *Quag*, denoting the *Artist*. In the same and the next column of Mr. Richardson’s Dictionary, are the Arabic terms *MAKH*, “Adulterated gold, or silver; “money of a base alloy; any thing similar; a perfidious man, a coward, “a scoundrel,” that is, the *Vile Stuff*, or Personage, and *MADdet*, “An “article, point, subject, *Matter*, argument,” *MADI*, *Material*, where in *MATTER* we see the original idea. The *GOG*, as the name of an Artist, would naturally be ascribed to the familiar word in Hebrew עשה *GSh*, “To make,” says Mr. Parkhurst, “out of pre-existent “*Matter*, to *form*, fashion,” in various ways, To Form from Clay, To *Cook* meat, where we have a kindred term. This word belongs to *Quag*, *Squeeze*, *Squash*, &c.—to *Guise*, *Guisare*, (Ital.) *Guisar*, (Span.) To Cook meat, *Guisado*, (Span.) Ragoat, &c. &c. *Jus*, *Juris*, *Sauce*, To ad*Just*, *Just*, *Giusto*, (Ital.) *Just*, what is duly made up, or Formed.

The Spanish Language will serve to illustrate my Hypothesis on the origin of some of the words produced above. In this Language *MAS* signifies *More*, corresponding with *MAGIS*, the next terms to which Spanish word in my Dictionary are *MASA*, *Dough*, *Paste*, &c. *Mortar*, and *MASS*, and *Masar*, To heap, to pile up. In the same column with these terms, I see *MASculino*, *MASculine*, *MAStiles*, *MASts*, *MASto*, Trunk, or Stock, &c. *MAStin*, *MAStiff*, “A dog of the largest “size,” &c.—*MAcho*, which not only signifies “A *Male Animal*,” but

likewise a "Pillar of Masonry to support a building;—Sledge, or large "hammer," *MAchar*, To Pound, before produced; in which words we alike see the *MASS* and the *MASHER*. In the same opening of my Spanish Dictionary with these words, I see *Macizo*, "Compact, close, "solid," *MADERA*, Timber, that is, *MATTER*, or *Substance*, and *MADRE*, *MOTHER*, *Basis*, Foundation, "Bed of a River, Sewer, Sink," where we see the original idea, annexed to all these terms. In Welsh *MAGad* means, "A Heap, a quantity, a multitude;" the preceding word to which in Mr. Owen's Dictionary is *MAG*, "The act of rearing, bringing "up, or educating; rearing, education; nurture;" in the same column with which I see *MAGdan*, "What generates fire; a combustible; "tinder," &c. *MAGzu*, "The Fountain of blackness; an epithet for hell, "or the seat of darkness," which I have produced on another occasion. In the next column of our author's Dictionary is *MAGwyr*, which he supposes to be compounded of *MAG* and *Gwyr*, and which he explains by "What is raised up; a structure; a wall; a building; a house, in the "dialect of Gwent;—also an inclosure, an inclosed plot of ground, or "field." To this Welsh term belong the Greek *MEGARON*, (*Μεγαρον*, *Domus*, *domicilium*, *ædes*,) and the Latin *MACERIA*, "Any wall, or "mound about a Ground." We see, that the Latin words *MACERIA* and *MACERO*, have a similar form, and we now understand, that they belong to each other, under the ideas of *MATTER* in a *MASS*, and in a *MASHed* state. The Etymologists inform us under *MACERIA*, that *MACELLA*, (*Μακελλα*,) is a term of a similar meaning,—that *MACELLA*, (*Μακελλα*,) in Greek is a Spade,—that *MAKEL*, מַקֵּל in Hebrew is a Staff, and that *MACERIA* properly denotes a Fence made of a Heap of Stones, where we come to the original spot of the Heap or *MASS*. The Greek term for a Spade is, I believe, a compound quasi *MAK-Kella*, where *MAK* denotes the *Stirrer*, or *Masher* about of *MUD*. The Lexicographers derive it from *Kello*, (*Κελλω*,) in which they are so far right; as the second part *Kella* may be considered as belonging to this verb, because it is attached to another verb *sKALLO*, (*Σκαλλω*, *Fodio*,) to *SCALE* a surface, which they ought rather to have produced.

Whatever may be the origin of the Hebrew מַקֵּל *MKL*, denoting



“A light rod, or twig,” as Mr. Parkhurst explains it, whether it belongs to the Elementary form MK, denoting the *Soft Substance*, or to KL, as this writer supposes; we may observe, that the preceding term to it in our author’s Dictionary is מַקַּי MK, “To be Dissolved, to Rot,” &c. which he justly compares with the English MUCK. The term adjacent to MEGARON, (Μεγαρον,) in my Greek Vocabulary is MEGARA, (Μεγαρά, Urbs Isthmo vicina versus Atticam,) where we should consider, whether this term does not denote the *Enclosure* of the City. Bochart has remarked, that MEGARA, sometimes corruptly called MAGALIA, denoted the City part of Carthage, and that it belongs to מַגֹּר MAGUR, Habitatio, from גֹּר GUR, or גַּר GR, Habitare. The Hebrew גַּר GR, To sojourn, &c. belongs to another Hebrew term, which denotes an Enclosure, כָּר CR, “A Circuit, &c. to Dance round in *Circles*,” as Mr. Parkhurst explains it, who has referred to it the terms *Chorus*, *Currus*, &c. though he has omitted his explanatory term *Circuit*, *Circle*, &c. Bochart has compared the Phœnician term קַרְתָּא Kartha, Urbs, with the Celtic term *Caer*, and hence he derives the name Carthage, (*Geog. Sac.* 682, and 167.) The Welsh *Caer* Mr. Owen explains by “A Wall, or Mound “for defence; the walls of a city; a castle, or fortress; a walled, or “fortified town; a city.” The Element CR, GR, denotes the Hollow, able to contain,—the Enclosure, &c. through the whole compass of Language. To *Caer* belongs the *Gwyr* in *Mag-Gwyr*, as I imagine, and we should at once say, that the Phœnician *Magar*, and the Welsh *Magwyr* was the same compound; yet in the construction of the Hebrew Dialects the *M* would be considered only as a prefix. Though this form of construction be familiar in these Dialects, yet it would lead us into a most false and confined view of the affinities of Language, if this principle should be always regarded as operating.

The terms *Many* and *Main* must assuredly be referred to the form MS, denoting the *Multitude*, or MASS. The Etymologists derive *Main*, “With all his MIGHT and *Main*,” from MIGHT, MÆGEN, Vis; and the *Main*, or MAGNE in *Charlemain*, or *Charle-Magne*, is acknowledged to belong to MAGNUS. In *Main*, the Sea, we have the MAGNA, *Massa aquarum*. The Etymologists compare *Many* with the Saxon *Manig*, &c.

the Belgic *Menig*, the German *Manch*, the Danish *Mange*, &c. which Skinner refers to the terms belonging to *Mix* and *Mingle*, or to *Amongst*, as *Menge*, *Mengen*, *geMengen*, (Germ.) *Miscere*. Wachter at once justly refers *Mengen* to *Migmuein*, (*Μιγμυειν*.) A word under the form MN, as *MEINY*, &c. occurs perpetually in old English, and relates to the *Retinue*, *Train*, *Company*, *Attendants*, or *Family*, belonging to a superior personage, a Master, &c. as in *Lear*, &c. &c. "They summoned "up their *Meiny*," (Act II. Scene 4.) We should here at once say, that *Meiny* in this sense is nothing but the *Many*, the *MASS*, or *Multi-tude* of *Attendants*; yet we shall find, that these terms are involved with others, denoting the *House*, and we have seen, that the name of the *House* may be derived from that of the *Rising up MASS*, with relation to its structure, as well as from the *MASS*, or the number of *Persons* contained in it. We shall find moreover, that the name of the *House* seems sometimes to be connected with the *Spot of Land*, in which it is situated. When ideas are so entangled, which all belong to the same fundamental notion, it is in vain to attempt a separation. I shall bring the facts, relating to these words, before the reader, and shall shew, how they all conduct us to the *origin* supposed in my hypothesis, whatever may be the precise process, by which the ideas pass into each other. Mr. Steevens refers *Meiny* in *Lear* to the French *Mesné*, a *House*, *Mesnie*, a *Family*. The forms for this word in old French are various, as *MESgnie*, *MESNIE*, *MESNAGE*, &c. the former of which Cotgrave explains "A MEYNIE, family, household; or household Servants," which occur in the same page of his Dictionary with *Mesler*, "To Mingle, MIX," &c. To *MESnager*, "To husband, to use thriftily," &c. now written *Menager*, belongs our term *Manage*, as likewise the name of a celebrated Etymologist, *MENAGE*.

We are informed moreover by the Artist, bearing this name, that *MESnuge* originally denoted the *Dwelling of a Family*, and by Duchat, that in old French *MAignee* is a *Family* or *House*. The terms *Menage*, or *Menagerie* are now applied to a *Collection* of Wild Beasts. Mr. Tyrwhitt in his Glossary to Chaucer explains *Meinie* by "Household Attendants.—An army. *Hurle-Waynes Meyne*.—La *MESgnie* de

“*Hellequin.*” I have already shewn, that *MASCHIO* denotes in Italian *Masculine*, and moreover “A strong tower, or citadel,” &c. and that it connects itself with an adjacent word *MASSA*, a *MASS*, or *Heap*; near which I likewise find in Florio’s Dictionary *MASNADA*, “A company, crew, knot, rout, huddle, or cluster of knaves, or thieves,” *MASSARITIE* “All manner of houshold stuffe, or implements,” and *MASSARO*, *MASSAIO*, “A groome, or houshold servant, a husbandman,” &c. &c. where we see the *House* affairs, and a company connected with the *MASS*. Cotgrave explains the French *METS* by “A *MESS*, course, or service of *Meat*; “also a house, or tenement,” and hence *Chef-METS*, “The principall *Mannor-House* of a succession, or familie.” I find in the same column of his Dictionary, *METAYER*, “A Farmer, or Husbandmen,” &c. *METAYERIE*, “A *Farme*, also the revenues thereof,” and *METTEUR*, “A Chapman for *Farmes*; one that bids readily, or roundly for a *Farme*, “which is to be let,” from which interpretation, we might suppose, that these words belonged to the verb *METTRE*, “To put, set, lay; “place, pitch, plant, situate, ground,” &c. under the idea of *Putting*, or offering money for a *Farm*, just as *Let* relates to the *Loosing* it, if I may so say, or *Letting* it go, at a certain price. We see in the explanatory term *Ground*, how *METTRE* may belong to *MUD*. In the two senses of *METS*, A *MESS* and a *House*, we see unequivocally the *House*, connected with the *MASS*, *Mixture*, &c. whatever may be the precise process, by which they are related. In the same opening of Cotgrave, in which *METS* occurs, I find *MEZE*, “An untilled waste, “or champion, wherein many severall mens cattell run,” *MEX*, “A Plow Land, and Tenement thereto belonging,” where we are referred to *MAS*, which means at once *MAS de navire*, the *MAST* of a Ship, and *MAS de terre*, “An Oxe gang, plow land, or hide of land, containing “about twenty acres; (and having a *House* belonging to it,)” where we unequivocally see, how the *MAST* of a Ship by some process is connected with the *Ground*. To the French *METS*, &c. must surely be referred the English *MESSAGE*. While I examine this word in Skinner’s Law Vocabulary, I cast my eyes on *MESNAGERIE*, and *MESNAGE*, “*Frugalis* “et prudens familiæ administratio,” where he justly refers us to *Manage*.



He explains MESUAGE by, "Domus, item partes et adjuncta domus, " sc. Fundi in ejusdem usum deputati," and refers us to the form MEASE, which he compares with the French MAISON, or the ancient form MEIX.

We should surely imagine, that to the form MAISON, the Work, is directly attached the name of the Artist, the MASON, (Eng.) *Macon, Masson*, (Fr.) Huet refers MASSON to MAS, an old word for MAISON, but others derive MASSON from MACHINA. We now see, how these ideas may coincide, and that MASSON, the Artist, or MASON, and MAISON, the work, connected by some process with the MASS, present to our view this original sense of the MASS, as referring to the formation of a Work of Art, or MACHINERY, contrived by a MAKER, or Artist. Menage derives MAISON from *Mansio*, and this relation too may be just; yet we shall not thoroughly understand how far the direct connection of the two forms extends, till the form MN shall be diligently unfolded. The terms in Menage preceding MAISON are MAISIERES, "Muraille seche," which he has justly referred to MACERIA, and MAIS, which he derives from MAGIS, and if this should be the precise idea, we see, how in all these terms MAIS contains the same fundamental notion of the MASS. We should have our attention awake to the form MSN, as denoting the MASON, the *Artist*, which we know is so engrafted into the English Dialect of the Teutonic, that it has passed into the most familiar of our names.—I cannot help thinking, but that MÆCEN-as, a name among the Tuscans, a race of *Artists*, is the MASON, and thus *C. Cilnius Mæcenas, Eques*, might be brought down from its elevation, and be represented by *Sir C. MASON, Knight*. This may create a smile, but it will not affect the truth or the probability of the conjecture. The Enquirer into Language will do well, to consider, whether the "*Dites MYCENÆ*," be not the City, made Rich, or Flourishing, by its Arts, and its *Artists*, its works and its MASONS.

The preceding article to MEASE in Skinner is *Mean* seu MESN Lord, (i. e.) "Dominus aliquis qui vasallos seu beneficiarios suâ sub ditione habet, sed tamen in superioris domini clientela est." This word has been referred to *Mainsne*, (Fr.) Natu major, to *Medius*, (Lat.)

and to *Mean*, (Eng.) The MESN, or *Mean*, may signify the person, who has himself a *Meiny*, or Retinue of Vassals, and is himself in a *Meiny*, to a superior Lord.—Let us mark the interpretation from Cotgrave, before given of *Chef-METS*, “The principal *Mannor* House,” &c. which will suggest to us, that probably *Mannor*, *Manoir*, (Fr.) belong to these words. The word *Mannor* has been translated by *Manerium*, and the terms *Mansum*, *Mansio*, and *Mansion* House, have been adopted in the explanation of those words. This brings us to the Latin *Maneo*, and various words, under the form MN, which cannot be understood without a particular investigation.—We are embarrassed with another difficulty in considering *De-Meanes*, or *De-MESNE* Land, which would seem to signify the Lands of the MESNE, Farm, or *Mannor*, about a House; yet the form *Demeanes* brings us to *Domains*, from whence we pass to *Dominus*. There is still another doubt, which may possess us in the investigation of these words, and we shall scarcely find such an entanglement of ideas, through the whole course of our discussions, as we find in the consideration of these few terms. The next word in Skinner to *Demesne* is *Demise*, which he refers to *Demittere*, or *Dimittere*. If this Law term was taken from the Roman Code, nothing more is to be said; yet if it belonged to our Feudal Language, the term *de-Mise* might relate to the disposal of the MISE, the establishment of the House, Farm, &c. and we must remember, that the term *de-MISE* signifies “A Letting, or making over of *Lands*, *Tenements*, &c. by “Lease, or Will.” From the more familiar custom of *de-Mising* by Will, or at the time of a person’s Death, the term *de-MISE* has been applied to denote *Death*. The term *de-MISE* however might still belong to *De-Mitto*, through the medium of the French, and then it would bear the same sense as *Let*, *To Loose*. Thus *De-Mission* in French, is “A humbling, casting, or *Letting* downe; also, a *De-MISE*, *Letting*, “or *De-Mising*,” as Cotgrave explains it.

MAIS in Irish is “A Lump, Heap,” and MAISCAOR, A Lump, between which words in Mr. Shaw’s Lexicon I see MAIS, MEAS, “An Acorn,” and the terms succeeding are MAISE, “An ornament, bloom, beauty, “grace,” which means the nice, plump, swelling object, and MAISE,

“Food, victuals.” All the words, under the form MD, &c. relating to *Food, Fatness, Increase*, &c. belong to the idea of the *Swelling out* MASS of MUD MATTER, just as I shew on another occasion, that FOOD, FEED, FAT, &c. belong to PUDGE, and we shall now see, how these words may have passed into each other. Among such words we must place the following, MEITH, (Ir.) “Fat, Corpulent,” in the same column with which in Mr. Shaw’s Dictionary, I perceive MEIS, “Bad, wicked,” that is, the *Vile* MUD MATTER; from whence we see the origin of the terms for *Fatness*. In Welsh, MAETH means “Cherishment, nurture, “nourishment; fosterage,” to which word our term MEAT, with its parallels, has been referred. I have already supposed the term MEAT to belong to MASH MATTER, which under one idea is the Swelling MASS, nor can we separate from it its quality of making MASSY, or *Feeding*. MAETH under another form is VAETH, which brings us to the form FEED, FAT, VOEDEN, (Germ.) &c. &c. Again we have in Irish MEID, MEAD, “Bigness, MAGNITUDE,” MEATHAS, “Fat, Fatness,” the preceding term to which is MEATHAIM, “To Fade, decay, wither;” where we understand, how my hypothesis reconciles these two senses of *Fading* and *Fatness*, apparently so remote from each other; and we cannot but note the same relation between the explanatory terms *Fade* and *Fat*;—MEAS, “Fruit, particularly acorns,” MEASOG, “An acorn,” MEASGHORT, “An orchard,” the preceding word to which is MEASGAM, To MIX. I have already produced the English MAST, The Acorn, with its parallels *Mæst, Mast, Masten*, Saginare, &c. In Irish MAIGAIN is “A Toad, “a little *Fat* fellow,” the next term to which is MAIGHISDIR, “A MASTER,” and I see as two adjacent words MAIGNE, Great, MAIGNEAS, “A Field.” Again in Irish MATH is Fruit, and in another article, “Good,” and in the same page I see MATHAM, “To meliorate, manure,” MEAD, “Increase, bigness, bulk,” the origin of all which appears in an adjacent word MATHAIR, which is explained in one Article by MOTHER, and in another by *Gore*, that is, *Foul* MATTER, or MOTHER, as we express it in another sense, and I perceive moreover MATHAIR-UISGE, “A ‘reservoir of Water, source of Water,” where we are directly brought to the *Watery* MUD Spot. In the same page I see the term MEIDIL,



A MEDLAR, which has parallels in different Languages, as *Mied*, (Sax.) *Mesple*, *Nesple*, &c. (Fr.) *Nespola*, (Ital.) *Mespil-on*, *um*, (Gr. Μεσπιλον, Lat.) &c. These words are probably derived from the *Foul*, or *Rotten* state, in which this fruit is eaten, and our vulgar word for the fruit, to which Shakspeare alludes, is derived from the same source.

The people, called the *Massagetæ* are, according to the opinion of some writers, connected with MASSA, the MASS; as they are supposed to signify the MASSY *Getæ*, if I may so say, the *Great Getæ*, because MASSA, in the Scythian Language, signifies ‘What is *Heavy*, *Great*,’ &c. (*Isidor. Origin.* 9.) The women of the *Massagetæ* were famous for contending with their future husbands in single Combat, as Bochart has remarked, (*Geog. Sac.* p. 190.) in the same column of whose work, I find an account of the *Amazons*; which suggested to me, that perhaps the MAZ in aMAZON, might be of the same origin, as the MASS in *Massagetæ*, and that the aMAZON, or aMAZ-ZON might mean the MASSY Stout, or MASCULINE Woman, The *Gune*, or *Zen*, (Gr. Γυνή, Persian.) Yet on this point there is much to be considered. Other compounds of places and of people under the form MS and GT, or CT, &c. are likewise to be found. There is a mountain called *Masicutos*, (Μασικυτος,) which Bochart derives from a Phœnician, or Hebrew term *Mesucot*, denoting the *Narrow Straits*; where the SC is probably the Radical, and the M is a prefix, (*Geog. Sac.* p. 362.) There is besides a Saxon combination, recorded in Lye’s Dictionary, MAGE-Sætas, which he explains by “MAGI incolæ. *Magesætæ*, alias *Masegetæ*. Incolæ sc. “*Radnoræ* et oppidorum vicinorum in agro *Radnoriensi*. Opinatur enim “Camdenus, veterem *Radnoriam* fuisse *Magos* antiquorum.” The term almost directly adjacent to this article in Lye is MAGE, Potens, which I should conceive to be the meaning of the MAGE in MAGE-Sætas, as denoting the MIGHTY People, *Set*, or *Settled* on a certain place; and if this conjecture should be right, as well as the opinion before given of the origin of the *Massagetæ*, the first part of these two compositions will bear the same meaning of ‘What is MASSY, MIGHTY,’ &c. The whole compound may be the same, with the MASSA and MAGE coinciding, and *Getæ* coinciding with *Setas*. In the same opening of my Saxon

Lexicon, where MÆGEN and MÆGN occur, denoting “*Main*, Robur, “*vis*, potentia,” I see MÆG, Vir, Homo, MÆGTH, “*Provincia*, Natio, “*Gens*,” which latter word probably refers to the number of *People*, situated in a certain spot. I see moreover MÆD, “*A MEAD*, Pratum,” where we are brought to the original idea, whatever may be the process, by which these words are connected. The MÆGTH, Provincia, may refer to the Spot of Ground, or to the MASS, or *Number of People* on that Spot.

Terms, expressing ‘What is in a duly *Tempered, Composed, Formed, Regulated, Ordered, Restrained*, state.—What is in a duly *Made up, Measured, or Moderate* state;’ which are derived from the idea of the Plastic MATTER of MUD, capable of being *Tempered, Moulded, Composed*, or MADE up in due form, state, manner, &c. either as referred to *Material* objects, or applied metaphorically to the affections of the mind, as MEASURE, MODERATE, MODE, MODULATE, (Eng.) MODUS, MODULOR, (Lat.) &c.

There are various terms, belonging to the Elementary Character MD, &c. which express ‘What is in a duly *Tempered, Composed, Formed, Regulated, Ordered, Restrained* state.—What is in a duly ‘MADE up, MEASURED, or MODERATE state,’ either as referred to MATERIAL objects, or as applied in a metaphorical sense, to the affections of the *Mind*, &c. This Race of words is derived, as I imagine, from the idea of the Plastic MATTER of MUD, capable of being *Tempered, Moulded, Composed*, MADE up, &c. &c. in a due form, shape, manner, &c. &c. just as *Temperate, Temperance*, &c. belong to the action of *Tempering* clay, &c. Among these terms we must class the following: MOS, MODUS, MODULOR, (Lat.) MODE, MOOD, (Eng.) MEET, APTUS, MATCH, MATE, ÆQUALIS, CONVENIENS, (Eng.) MODULATE, MODEL, &c. (Eng.) MODEROR, MODERATUS, (Lat.) with the parallels in various Languages, MODERATE, &c. (Eng.) MODICUS, MODESTUS, (Lat.) MODEST, (Eng.) &c. METRIOS, (Μετριος, Modum non excedens, *Mediocris, Modicus*.)—MEDI-

*ocris*, (Lat.) if it be derived directly from *MEDius*, belongs to the same fundamental idea, under a different turn of meaning, though in such cases this minute difference cannot be adjusted.—*METior*, (Lat.) *METreo*, (*Μετρεω*, *Metior*, *Moderor*, &c.) *METron*, (*Μετρον*, *Mensura*, *Temperamentum*, *Modus*, *Mensura* in carmine;) from whence *Metre* is derived: *METE*, *MEASURE*, (Eng.) *Mensura*, (Lat.) where we have the form MN, with the parallels, or derivatives *Messen*, (Germ.) *Mitan*, (Goth.) *Metan*, *Meeten*, *Mæta*, (Sax. Belg. Swed.) *Mesure*, *Misura*, (Fr. Ital.) the Hebrew *Mad*, *Madad*, produced by Wachter, &c. The Hebrew word, to which Wachter alludes, is probably מִדַּם MD, “To MEASURE “in length and breadth,” to which Mr. Parkhurst has referred some of the terms produced above. With this Hebrew word the Lexicographers have compared the Arabic مَدَّ MEDD, “Extension, production, “lengthening;” which in another sense with a minute difference of sound, becomes MUD, “A *MODus*, a *MEASURE*.” It denotes moreover *Swelling* out of Water; and it supplies the name of the Grammatical mark called MEDDA. In the same page of Willmet’s Arabic Dictionary, where this word occurs, I see مَدَر MDR, which belongs likewise, as he says, to the Chaldee and Syriac, and which he explains by “*Luto* “obduxit.” Mr. Richardson explains it by “A Clod, a piece of dry Clay, “&c.—A Distension of the belly, hypochondria.—Moving, Agitating, “as wind, the cloud,” where we see different senses of our Elementary Character, as MUD, *Mutation*, *Motion*, &c. To the above words we must add the names for particular *Measures*, either in Length, or *Capacity*; yet here I ought to observe, that when we find terms, relating to *Capacity*; we should consider, whether they are not to be referred to the Low MUDDY Spot, as denoting the *Hole*, *Hollow*, &c.—*aMussis*, *Modius*, (Lat.) *METZ*, (Germ.) *Mensura*, *Liquidi et aridi*, *METZ*, (Germ.) *Terra Mensurata*, *MUT*, (Germ.) *Mensura frumentaria*, *MEDimnos*, (*Μεδιμνος*, *Medimnus*, *Modius*.)

In the Celtic Dialects we have the following words: *MUGan*, (Gal.) which means a *MUG*;—*Miosur*, (Gal.) A *Measure*, *MEAS*, (Gal.) “Measure, a rod to *Measure* Graves:” *MEAsaire*, (Gal.) “Just Weight, “or *MEASURE*,” *MEAsardha*; “Temperate, frugal,”—*MEASam*, (Gal.)



“To esteem, think, or suppose,” as Mr. Shaw explains them, where we find other words of a similar kind. In this Language we have *Mos*, “A Manner, Fashion,” and in the same opening of my Dictionary, where this word occurs, I find *MOSAN*, “Rough trash,” &c. *MOTA*, “A Mount, MOTE,” where we see *Dirt* under another idea.—*MEIDYR*, (Welsh,) “A MEASURE, rule, or limit; also a lane, or road,” *MEIDRAW*, “To reduce to MEASURE, rule, or limit; to METE,” *MEIDRAWL*, “Belonging to MEASURE,” &c.—*MWYS*, (Welsh,) “That has capacity, or that comprehends; that has latitude of import, a pun; also a kind of covered basket, pannier, or hamper; also the quantity contained in such vessel.” Under *METIOR* in Lhuyd, we find the parallel terms thus represented, *Mesyro*, (Welsh,) *Musura*, (Arm.) *Meas*, *Misar*, (Ir.) In Irish *MADHM* denotes, according to Mr. Shaw, “As much grain, or any thing comminated, as can be taken up between both the hands,” which I have before produced, and which we should imagine to belong to the Greek *ΜΕΔΙΜΝΟΣ*, (*Μεδιμνος*,) whatever may be the original idea. We shall find however a Saxon term under the same form, affording a probable origin of this Greek term. Mr. Shaw has explained the same word *MADHM* in two separate articles by “Any large round Mountain,” and “A breach, battle, derout,” where we see *MATTER* in a *MASS*, and in a *Dispersed* state; but whatever may be the precise idea, by which these terms are connected with the original notion; the fundamental sense will be manifest in the adjacent word *MADHANA*, *MEADOWS*. In Scotch *MYTH* is “To MEASURE, to METE,” and in another sense it means “To mark, to observe.” In Russian *MODA* is explained in my Dictionary by “Die MODE,” the next word to which is *MODELE*, “Ein MODELL, MUSTER.” Let us note the term *MUSTER*, “The sample, Pattern, or Model,” as likewise the term *MODEL*, (Eng.) *Modelle*, *Modello*, &c. where we directly see the idea of *Formation*, as relating to *Plastic MATTER*. I find in Skinner near this English word *MODEL*, the term of Architecture *Modilion*, with its parallels *Modillon*, *Modiglione*, (Fr. Ital.) which he refers to *Modiolus*, belonging to *MODUS*, and *Modern*, with its parallels *Moderne*, *Moderno*, (Fr. Ital.) and the barbarous Latin word *Modernus*, which he derives from *Modus*, “ut

“*Sempiternus*, a *Semper*,” as he observes. The adverb *Modo*, relates to *Time Past*, or *Completed*, in the same way, as *Ἀπτε* signifies *Modo*, belonging to *Ἀπτεος*, *Par*, *Perfectus*, as *Perfectum Tempus*, the *Completed Time*, means the *Past Time*, and as *Just*, in English, the term of regulation, or *adjustment*, is employed, when we talk of any thing, that has happened ‘*Just now*.’ If the term *Modern* signifies the *Modo Factum*, *Perfectum*, it is scarcely an idea removed from the use of *MODE*, when we say, that such a thing is according to the *MODE*, à la *MODE*, *Modish*.

In the sense of *MODE*, “*Way, manner, fashion, or garb*,” as N. Bailey explains it, we see *MATTER* in its *Plastic state*, but in that of *Mood*, “*Mind, Humour, temper, disposition*,” *Mood*, *Anger*, *MOODY*, *Angry*, as the same writer explains them; we still have a similar idea of the *Way*, or *Manner*, as referred to the *Form*, or *Nature of Plastic MATTER*, though here we see likewise peeping out the more original notion of *MATTER* in a *MUD MOIST state*, *Swelling out*, *Easily Moved*, &c. We cannot but note the explanatory words *Temper* and *Humour*, the former of which, we know, is applied to the *Tempering* of *Dirt*, *Clay*, &c. and the latter word *Humour* actually denotes *Dirt* in a *Watery state*, or as we may express it by words under our form *MD*, the *MATTER* of *MUD* in a *MOIST state*, which I conceive to be the precise idea, to which *Mood* is particularly attached. The Etymologists have duly produced the parallel terms to *Mood*, as *Mod*, &c. (Sax.) *Muth*, (Germ.) *ge-Muth*, *ge-Moed*, *Moed*, (Belg. Run. Dan. &c. &c.) The term *Mood* will shew us, how the various senses of our Elementary Character *MD* pass into each other; for which different turns of meaning different words have been applied. In the following passages from Shakspeare, “*When Fortune in her shift and change of Mood,—As soon Moved to be MOODY, and as soon MOODY to be Moved*,” we note the sense of *MUTATION*, *MUTO*, *Motion*, &c. &c.—In *MOODY-Mad*, we see how *MAD* may be a kindred word; and in the sentiment, “*Albeit unused to the Melting Mood*,” we cannot but understand, how closely the term presses on the idea annexed to *MOIST*; but in the metaphorical imagery of another passage we have *Mood* brought

in direct combination with the original idea of MUD, "I am now, Sir, "MUDDY'D in fortune's MOOD, and smell somewhat strong of her "strong displeasure." (*All's Well*, &c. Act IV. Scene 2.) The term MOOD has here appeared so extraordinary, that Dr. Warburton reads MOAT for MOOD, which change he was likewise induced to adopt from the speech, which succeeds this, where the same personage is said to "have fallen into the unclean fish-*pond* of her displeasure." The commentators have produced a passage from Othello, where we find "You are but now cast in his MOOD, a punishment more in policy, "than in malice." We cannot, I think, here doubt, that the strong impression on the mind of the Poet, respecting the peculiar force of the term MOOD, which induced him to connect it with the imagery relating to MUD and the *Fish-Pond*, suggested to him likewise in the passage of Othello, the word *Cast*, an appropriate term for an operation on a *Muddy Pond*. That Shakspeare knew this appropriate sense will be manifest from the following passage, "His filth within being *Cast*, he "would appear a *pond* as deep as hell." (*Measure for Measure*, Act III. Scene 1.)

Skinner has placed the English MEET, in the three senses of *Convenire*, METIRI, and *Aptus*, in three separate Articles; yet he has seen, how MEET, Aptus, Idoneus, may belong to either of the other words, and he has reminded us of the German MASS, the MEASURE, geMASS, Massen, &c. &c. We shall now understand, that the terms for *Price*, *Pay*, *Wages*, *Reward*, &c. as MEED, (Eng.) and its parallels produced by the Etymologists *Med*, *Mede*, (Sax.) *Miedon*, (Dan.) *Miede*, or *Miethe*, (Germ.) *Mizdo*, (Goth.) *Misthos*, (Μισθος,) &c. denote what is the MEET, *Fit*, *Due*, Proper Price belonging to any thing. In Persian مژد MUZD is "A reward, premium, salary, wages, price," which under another form is مژشه MUZSHDE. Adjacent to the Saxon MED, MEED, Merces, Præmium, I see MEDemne, MEDIocris, Dignus, MEDemn, Conveniens, Dignus, MEDemness, Dignitas, Meritum, where let us note the form MEDEMN, which will remind us of the Greek MEDIMN-os, (Μεδιμνος, Medimnus,) MEDemung, MODeratio, TEMperatio, MEDMian, MEDIare, MODerari, &c. in the same column with which latter word I see MEDES-



*Wæl*, “Gurges quidam, MEDE-*Wæge*, Nomen Saxonicum fluvii apud “Cantianos insignis; Britannis MAD-*Uog*, i. e. Pulcher fluctus, hodie “*Medway*,” and MEDEW, a MEADOW, Pratum, where we are brought to the original notion of the *Watery*, MUD Spot.

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Terms, which relate to the idea of MAKING, *Forming*, *Contriving*, &c. by the hands, or by the mind, derived from the *Plastic* nature of MUD; as MAKE, MADE, MACHINE, MECHANICS, MECHANE, (*Μηχανη*,) MACHINA, &c. &c.

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I shall in this Article produce the terms, under the Elementary Character MC, MD, &c. which relate to the idea of MAKING, *Forming*, *Contriving*, &c. by the hands, or by the mind, and which I conceive to be derived from the MATTER of MUD, capable from its *Plastic* nature of MAKE, *Shape*, *Figure*, &c. or of being MADE up, or Formed into Shape, Figure, &c. by Kneading, MIXING it together, by *Working*, or *Stirring* it up, about, together, &c. We see through the whole compass of Language, from the most familiar examples, that the *Operations*, *Emotions*, or *Workings* of the Mind belong to the metaphor of *Stirring up*, *Agitating*, as *Dirt*, &c. such as ‘*Consilia*, *Versare*, *Agitare*, ‘*Revolvère*, *Rimari*, *Scrutari*, *Struere*, et *Moliri* aliquid,’ &c. &c. in which examples all the verbs are likewise applied to the *Agitation* of *Dirt*, under some process, by *Excitement*, *Rolling amongst*, &c. *Versare*, *Terram*, &c. &c. Our great Bard, in the Language of ridicule, has enumerated the metaphorical applications of *Form* and *Motion* to the exertions of *Mind*. Holofernes thus answers to the compliments of Sir Nathaniel on his alliterative verses. “This is a gift that I have, “simple, simple; a foolish, extravagant spirit, full of *Forms*, *Figures*, “*Shapes*, *Objects*, *Ideas*, *Apprehensions*, *Motions*, *Revolutions*.” Among the terms, belonging to our Elementary Character MC, &c. which relate to *Forming*, *Shaping*, *Contriving*, &c. &c. we must class the following, MAKE, MADE, to which the Etymologists have produced, as parallel,

*Macan*, (Sax.) *Macken*, *Maken*, *Machen*, (Germ.) *Mager*, (Dan.) *MECHOS*, *MECHane*, *MECHanaomai*, (*Μηχος*, Artificium, *Machinatio*, consilium, commentum, dolus, ars, *Μηχανη*, *Machina*, &c. &c. *Μηχανομαι*, *Machinor*, *Molior*, *Struo*, *Agito*,) *MACHina*, *MACHinor*, (Lat.) &c. &c. To these Latin and Greek words belong, we know, various terms in modern Languages, *Machine*, *Machination*, *Mechanics*, &c. &c. Let us note in the explanatory terms to the Greek verb those words, which I have before produced, and which are acknowledged to relate to the *Agitation* of the Ground, *Moliri terram*, *Struere acervum*, &c.

In Scotch, *MAK* is "Manner, Fashion," which brings us to the sense of the Latin *Mos* and *Modus*. In this Language, *To MAK*, &c. is "To compose poetry," and *MAKAR* is applied to a *Poet*, the *MAKER* of verses; just as *Poet*, *Ποιητης*, belongs to *Ποιεω*. *MAKedom* is "Shape, "Form."—*To MAKE to*, "To approximate in some degree to a certain "point."—*MAKint*, "Confident, possessing assurance."—*MAKintly*, "With "ease, confidently,"—*MAKLY*, "Evenly, equally," *MAK*, or *MAIK*, "A "Match, Mate, or equal," where in *MATCH*, *MATE*, we have parallel terms. We have seen, how the words, signifying what is *Easy*, *Suitable*, *Fitting to*, *Convenient for*, *Even*, *Equal*, at once direct us to the *Pliant*, *Soft*, *Plastic*, *Yielding* matter of *MUD*, and we now see, how they belong to *MAKE*, relating to *Form*, as in the terms, derived from *Form*, *Conformable*, *Conformity*, &c. The Etymologists have duly produced the parallel terms to *MATCH* and *MATE*, as *Maca*, *geMaca*, (Sax.) *Maet*, (Belg.) *Mag*, (Germ.) &c. &c. In Scotch *MAIK*, *MAKE*, *MAYOCK*, signify "A *MATCH*, *MATE*, or *Equal*," says Dr. Jamieson. The words *MATE*, *MATCH* occur in the same column of Skinner's Dictionary with *MATE*, *aMATE*, *Vincere*, *subjugare*, which means, as I shew in another place, *To reduce into*, or *to be in a Soft, Dissolved state*. *MATCH*, denoting the *Lighter* of a *Candle*, &c. means the *Soft* substance, of which that object was originally composed. The word *iMAGO*, the *iMAGE*, the *Form*, or *MAKE*, has parallel terms in the Celtic Dialects, *iMAISH*, (Arm.) *MUADH*, (Ir.) (Lhuyd sub voce.) Under *Forma* I find in Lhuyd the Welsh *MODH*, *MATH*, the Armoric *iMASH*, the Irish *MIADH*, *MODH*. Mr. Shaw has placed *MUADH* in six different articles, where

we have the various senses of “A Cloud.—An IMAGE.—MIDDLE, MIDST. “Noble, good.—Soft, tender,” which relate to ‘What is *Foul*, or Thick, ‘to the *Mixture*, and to Soft, well tempered, or Plastic *MATTER*.’ We have likewise the verb *MUADHAM*, “To form, shape,” and I see as an adjacent word *Mos*, “A Manner, Fashion,” I see too *MUADHAIRE*, “A Rogue,” where I must leave the Adepts in this Language to decide on the peculiar idea annexed to it. As the *Noble* personage is the well *Tempered* Mild personage, so the Rogue may be the basely *Pliant*, or *Conformable* personage, or he may be the *Vile* Creature. From *Imago* has been derived, as we know, the term *Imaginer*, To *Imagine*, *Imagination*, &c. relating to an operation of the mind.

Among the terms belonging to *Mental operations*, we may class *iMAGINE*, the verb, To *MUSE*, from whence *aMUSE* is taken, which the Etymologists have referred to *Muser*, (Fr.) *Muysen*, (Dutch,) *Mussare*, *Mussitare*, and the Latin *Muginari*, *Musinari*;—the substantive, the *MUSE*, *Mousa*, (*Μουσα*,) the Goddess; from which, we know, is taken *Mousikos*, (*Μουσικος*, *Musicus*,) *Music*, &c.—*MEDITOR*, (Lat.) “To *MEDITATE*, *MUSE*, think upon, or forecast,” as R. Ainsworth explains it, where let us note the term *Fore-Cast*, and remember, that in our phrases ‘To *Cast* a thing over in your mind,’ we come to the idea of *Agitation*. We know too, that *Cast* is applied to the *Cast* of the countenance, and that *Cast* is used to express the operation of throwing *Dirt* out of a Pond, &c. It will now be understood, that *MED* in *MEDICINA* and *MEDITOR* have the same meaning, and that they both convey the idea of *MIXING*, *MAKING*, *Working up*, about, &c.—*MEDOS*, *MEDOMAI*, *METIS*, *METIAO*, (*Μηδος*, *Cura*, *consilium*, *Μηδομαι*, *Curam gero*, *delibero*, *Cogito*, *MEDITOR Molior*, *Struo*, *Μητις*, *Consilium*, *Μητιω*, *Consilia Agito*, *delibero*, *molior*, *rem quampiam Machinor*,) which relates to *Thoughts*, *Schemes*, *MACHINATIONS*, &c. &c. Junius explains *METE* in three articles, as used in Chaucer, by “*Imaginari*, *Somniare*,”—*METE* by “*METISCA*, *Modulatio*,” and *METE*, “Fit, convenient,” belonging to *MEET*, what *MATCHES*. I have shewn, that *MEET*, To come together, means To be *Mixed* together, or as we might say, to be *MADE* up, or to be *Put* together into one *MASS*. Thus we see, how the ideas slide



into each other.—*Musardry* Dr. Jamieson explains by “*Musing*, Dream-  
 “ing,” which he has referred to “Fr. *Musardie*, id. *Musard*, a dreaming,  
 “dumpish fellow, from *Muser*, or as Sibb. conjectures, Teut. *Muys-en*,  
 “*abditā magno silentio inquirere*; supposed to allude to the caution  
 “of a cat, when watching for *Mice*, from *Muys*, a *Mouse*.” This is  
 a precious mode indeed of conceiving the relations of Language. The  
*Musard* under one interpretation may be justly explained by A MUZZY,  
 MUDDY Fellow. In Welsh *MEISian* signifies “To Invent, to Devise,”  
 where we are referred to *MAIS*, and *MEISiwr* is “A Deviser, or Inventer,”  
 the next word to which in Mr. Owen’s Dictionary is *MEISTyr*, “A  
 “Master,” which would lead us to conclude, that MASTER with its  
 parallels *MEISTER*, (Germ.) &c. *MAGister*, &c. relates to the idea of  
 the MAKER, the Inventor, Artist, &c. as in ‘MASTER of his *trade*,’  
 ‘A MASTER of *Arts*,’ &c. Yet I have supposed, that *MAGister* belongs  
 to *MAGnus*, under the idea of the Great, or Illustrious personage. When  
 ideas are so connected with each other, we are confounded in our  
 choice. The Greek *MESTor*, (*Μηστωρ*, Consiliarius, Consultor, Peritus,) is  
 referred to *MEDomai*, (*Μηδομαι*,) and *MASTor*, (*Μαστωρ*, Quæsitör,  
 Inquisitor,) to *Mao*, (*Μαω*, Quæro, investigo,) from whence we pass  
 to *MASSo*, (*Μασσω*, Tango, Quæro, Subigo, Penso,) which directly  
 brings us to the *Kneading* of MUD-like MATTER. The Greek *MEDO*,  
 (*Μεδω*, Impero, Imperium teneo, curo,) relates to *Power*, as over *Plastic*  
 Matter, just as the *Potter* is said to have ‘*Power* over the *Clay*.’  
 I shew in another place, that *POTens* and *POTter* belong to each other,  
 and to *PUDGE* Matter for the same reason. In Welsh *MEDw* signifies  
 “That is able to accomplish; or to be perfect; the mind,” in the same  
 column with which in Mr. Owen’s Dictionary I see *MEDru*, “To ac-  
 “complish, to effect; to do; to exert skill; to be able; to know how;  
 “to take aim, to aim at, to hit the Mark, to shoot the Mark,” and in  
 the same opening I see *MED*, “That is extended; that is Made com-  
 “plete, full, perfect, or Mature,” where let us note the word *Mature*,  
 which we now see may be derived from the idea of ‘What is MADE  
 ‘up.’—I have connected the term *MATurns* with the words, denoting  
 What is *Soft*, or *Mellow*; and when ideas are so entangled with each  
 other, it is in vain for us to attempt a separation.

Mr. Owen explains MEZU, represented by some under the form MEDDU, which is referred to the Greek MEDO, (Μέδω,) "To have in *Power*, to have command of; to be able; to possess." Mr. Owen refers MEZU, to MEZ, which he explains by "Being made to turn round; circling, turning round; causing to turn; intoxicating; intoxicated; drunk," where we see the idea of *Agitation*, and where we might justly adopt in the explanation of the word, the term MUDDLED, To be in a MUDDLED state. In the same column of Mr. Owen's Dictionary I see MEZUŁ, "To cause to turn round; to turn round; to intoxicate; to get drunk," and in another article MEZUŁ is explained by "Thought; Mind; intention," in which word, or words the same metaphor is applied under two ideas, which we may express by the kindred terms MUZZY and Musing. In some minds To MUSE, To MEDITATE, and To be MUZZY, or 'To be MUDDLED,' convey ideas, which are indissolubly connected with each other. In the Russian Dialect of the Slavonic, METCHTE signifies "Eine falsche vorstellung, oder Einbildung, ein schattenwerk, die Phantasie," A false conception of things, mere iMAGINATION, idle Fancies, Whim, &c. Let us here note the explanatory German term *Einbildung*, which signifies, as my Lexicographer explains it, "iMAGINATION, Conceit, Fancy," &c. and which belongs to *Bild*, "An iMAGE, likeness, effigies," and *Bilden*, "To form, frame," &c. corresponding with our term *Build*. In the same column of my Dictionary with the above Russian term I see METOU, "Ich kehre, fege," To *Scour*, Sweep, &c. and METSOU, "Ich werfe, schmeisse, schwinge," To throw, cast, fling, &c. both which terms relate to the  *Casting*, or throwing out, off, or about *Dirt*, or MUD. One of the explanatory terms, schMEISSE is a kindred word, belonging to our word sMITE. My Lexicographer explains the German word by "To sMITE, strike, or beat, Throw, Cast," &c. and it is applied in its original sense, when it denotes, "To blot, foul," &c. where the writer has added the grossest of our terms relating to this idea, "Die fliegen haben den spiegel uber und uber voll beSchmeisset, The flies have sMITTEN, or Fouled the looking glass all over with their *Dung*."—Under the same form of our Elementary Character sMT with the sound of *s* preceding the Labial

M, we have the Formative Artist called the sMITH, from which the familiar name through the Teutonic Dialects has been derived. The term SMITH has been justly referred by the Etymologists to *Smith*, (Sax.) *Smed*, *Smid*, (Belg.)

I have supposed, that MASON, with its parallels *Macon*, *Masson*, &c. denotes the MAKER, that the Tuscan name MÆCENAS bears probably the same idea of the MASON, and that the *Divites MYCENÆ* is the Spot, enriched by Arts and Artists, MASONS, or MAKERS. The *Free-MASON* is a combination, which expresses the *Liberal*, or Scientific *Builder*, *Architect*, *Artist*, &c. In considering the origin of *Messenia*, and *Messina*, in the Peloponnese and in Sicily, the idea here unfolded should be present to our minds. Potter in his Grecian Antiquities has produced a quotation from Statius, in which *Pylos* and *Messene* are said to have supplied Battering Engines to Achilles, for the reduction of Troy, and though Potter properly expresses his doubts on this matter; yet the passage may serve to shew us, that some traditions prevailed respecting their proficiency in Arts. I have produced on a former occasion various words, which relate to Artists in different employments, and I have supposed, that these words denote the MAKERS, MASHERS, or MIXERS, such as *Magos*, (*Μαγος*,) the *MAGICIAN*, *MEDICUS*, with its parallels *MEDHIG*, (Welsh,) &c. *MACHAON*, *MAGEIROS*, *MAISON*, (*Μαγειρος*, *Μαισων*, *Coquus*,) *MITHRIDATES*, *MEDEA*, *Peri*, *Eka*, *Aga* { *MEDE*, (*Περιμνηδη*, *Εκαμνηδη*, *Αγαμνηδη*,) *Pala-MEDES*, *Arch-MEDES*, some of which are acknowledged to belong to *MEDOS*, (*Μηδος*, *Consilium*.)—The name of the illustrious personage *Prometheus* is supposed to be derived from *METIS*, (*Μητις*,) which exhibits to us a kindred term; yet we shall now understand that the METH in *Pro-METH-eus* bears rather a material than a metaphorical sense, and refers to the MATTER of MUD, or Clay, in the formation of iMAGES. I have supposed, that *Far-MAKON*, (*Φαρμακον*,) is a compound of MAK, relating to the *Concoction*, *Mixture*, or *Medicine*, and that the *Far* belongs to *Furao*, or *Furo*, (*Φυραω*, *Φυρω*, *Misceo*.) Perhaps the *Pro* in *Pro-METH-eus* may belong to this word *Furo*, (*Φυρω*,) which is an appropriate term attached to the occupation of such an Artist; as the ordinary Greek Vocabularies will teach us, where the



passage from Hesiod is produced, in which Jupiter orders Vulcan to form Pandora by kneading up Earth with Water, *Γαιαν υδει Φυρειν*. The *Far* belongs to the Greek *Bor-Bor-os*, (*Βορβορος*,) where we have the original idea, the Latin *Paro*, the Welsh *Peri*, “To cause, to effect; “to make, to do,” &c. and to the word, *Priz*, Mould, Earth, *Prizaur*, A Potter, which have fallen under my consideration on another occasion, (*Prelim. Dissert. to Etym. Univers.* p. 139.)

*Pro-METH-eus* is supposed by some to be the same with *Magog*, where in *MAG* we again see our Elementary form; and this personage according to one vein of tradition is considered as the Builder of the Wall of Tartary. The *Gog* in *MAG-Gog* exists in a separate state, as in *Gog* and *Mag-Gog*, and may belong to the *Quag* for the same reason. In Welsh *Gosgez* signifies “Figure, shape, or form.” In the doctrines of Mythology, the *MAKER* and the Forming *MATTER* cannot be distinguished from each other. Hence, as we have seen, *Μοτ*, or *Μυδ* is the Forming Deity, or First principle in the Creation, according to the Cosmogony of the Phœnicians. Bochart thus explains the doctrine of Sanconiathon, (*Geog. Sac. Lib. II. Chap. 2.*) “In ipso operis exordio  
“legas statim initio rerum fuisse *πνοην αερος ζοφωδους tenebrosi aeris*  
“spiritum, quem appellat *Χαος Ερεβωδες*. Sequitur ex conversione  
“spiritus cum *Chao* emersisse *Μωτ*, *Μοτ*; id est, *Limum* aut *aquosæ*  
“*mixtionis Putredinem*. *Και εκ της αυτου συμπλοκης του πνευματος*  
“*εγενετο Μωτ*. *Τουτο τινες φασιν ιλυν, οι δε υδατωδους μιξεως σηψιν*.  
“*Και εκ ταυτης εγενετο πασα σπορα κτισεως, και γενεσις ολων*. Et  
“hinc factum est omne creaturarum seminium et omnium generatio.” We have seen, that the names of Ægypt *Mis-Ram*, and *Masar*, denote the Land of *MUD*, and that *Μουθ*, *MOUTH*, is one of the names of *Isis*. Plutarch imagines, that *MOUTH* signifies *MOTHER*, which under one idea is just; as the term *MOTHER* expresses the Forming *MATTER*, as of *MUD*, from which beings are *MADE*. I shew, that all the names for *Existing Beings*, *Persons*, &c. under our Elementary Character *MD*, denote *MATTER*, what is *MADE*, exists, or is: I have before observed, that the name of *Is-Is* is quasi *Ooze-Ooze*, and that *MOUTH* denotes the Prolific *Ooze*, or *MUD*. Jablonski justly imagines, that *MOUTH* is only

another form of Buto, a name of Latona, which brings us to the forms BOG, PUDGE, &c. (*Panth. Ægypt.* Vol. II. p. 115.) *Latona*, as I before suggested, is the Personage belonging to the *Lake*. The Philosophic Mystic, when he explains the Theology of the Ægyptians, (*Jamblichus de Myst.* Sect. vii. Cap. 2.) is alike entangled and confounded in his notions, amidst all his definitions and distinctions, when he attempts to explain, how the sages of Ægypt conceived the difference between the *Symbol* and the *Sentiment*—The Creative Principle, and the Creating Power,—The Formative MATTER of MUD, and the Forming Artist, or MAKER. In the Cosmogony of one Sect of Hindoo Philosophers MEHTet “is the first Created Substance.” (*Ayecn Akbery*, Vol. II. p. 453.)

To the Deity MOT, MOUTH, or rather to the MATTER of MUD, under some idea of the MAID, MOTHER, the Plastic, or Formative Principle, What is MADE, or able to MAKE, should be referred the Grecian *Maia*, or *Maja*, The Mother of Mercury, who perhaps should himself be considered as quasi MACUR, The MAKER. Whatever may be the origin of the word, in which there is some difficulty, this Deity is assuredly regarded as the MAKER, the *Former* of the Frame, or Limbs, Manners, Mind, &c. “Qui feros cultus hominum recentum Voce *formasti* catus “et decoræ More palæstræ.” We should remember too, that *Mercury* and *Maia* belong to a family, which is celebrated for its formative powers in Clay or MUD, as being the Grandson, and the Daughter of Atlas, the Brother of *Pro-METHENS*. In the Druid Mythology, we find a Mystic Personage called MATH, “A mighty Operator with the Magic “wand, who at the time of the Deluge set the *Elements* at large,” according to the account of Mr. Davies, (*Mythology of the Druids*, p. 541.) who has very justly described this personage on another occasion, to have been “The Universal genius of Nature, which discriminated all things according to their various kinds, or species,—“the same perhaps as the METH of the Egyptians, and the Μητις,” MERIS, “of the Orphic Bards, which was of *all kinds*, and the author “of *all things*.” (*Celtic Researches*, p. 285.) There is another personage among the Druids of the same family called AMATHAON, which term Mr. Davies has derived from MATH, “Kind, species,” and *Honi*,

“to discriminate.” The METIS, (Μητις,) of the Greek Theologues belonging to MOT, &c. &c. has been accommodated to the form of the term METIS, (Μητις, Consilium,) in that Language relating to *Skill* and *Contrivance*, for the purpose of expressing an *Intelligent Principle*, able to *Devise*, *Form*, MAKE. Hence the Greeks have the combination METIETA Zeus, (Μητιετα Zeus,) The Great *Creative*, or *Contriving Power*. In Saxon a similar metaphor has been adopted, and we find a Poetical term in that Language MEOTOD, or METOD, denoting *Deus*, which Lye has justly referred to METAN, “Invenire, Pingere, METIRI,” To Form, Shape, Represent,—To METE out in due proportions,—To Create, or MAKE. In Orpheus MISES, (Μισης, Hymn. 7.) is the companion of the venerable MOTHER Isis, The Ægyptian MOUTH. In Sanconiathon, Vulcan is called Jupiter MICHIOS, which means Jupiter the SMITH, or MAKER. Bochart justly translates the word by MACHINATOR, and refers to the Hebrew מַכִּי MCHI, MACHINA, (*Canaan*, Lib. II. Cap. 2.)

To these terms MATH, MOT, &c. belong the well known Deities of the Eastern world, BUDDA and AMIDA. If the modern Greeks were required to write the name of the Eastern BUDDA, it might appear under the form MBUDDA, and such a term as BUDDA in Welsh would be represented under some circumstances by MUDDA; and MATH might become VATH, or FATH. In general we may say, that in the Welsh Language the Labials B, F, P, V, M, according to certain laws are changeable into each other at the beginning of words. Jablonski has rightly conjectured, as we have seen, that MOUTH and BUTO are only different forms of each other. The Persian MITHRA,—The Deity of the Zend-Avesta, Or-MUZD, The Enchantress, Ar-MIDA, The Knight, A-MADIS; The Spirits, As-MODEUS and MODU, should perhaps be likewise referred to these Mystic names. The Orphic Priest, or Poet Musæus may be derived from the Deity, MOT, &c. in whose rites he might be employed, or he belongs to the same Race of words, containing the metaphorical allusion, which exists in MOUSA, (Μουσα,) The MUSE, that extraordinary quality, or personage, who after passing from a state of MATTER into a metaphorical form, becomes again embodied in a MATERIAL, or Immortal shape, with more extensive



relations, and more elevated powers.—The name of AMADIS is acknowledged in the Romance to be a *Sacred* name, “Darioleta took ink and parchment, and wrote upon it, This is AMADIS son of a King. It was “the name of her *Saint*, and of *great reverence* in that country.” The Deity, worshipped all over the East called BUDDA, is acknowledged to be represented under the various forms of *Fo, Fo-He, Fo-Hi, or FOD, POOTA, POT, POTI, BUDDHA, BOODA, BUTTA, BUD, WUD, AMITA, AMIDA, OMEETO, &c. &c.* The Deity BUDDA is supposed to be the same as the Teutonic WODEN, or ODEN, and the Greek *Mercury*, which idea may seem to strengthen my conjecture, that *Mercury* may be quasi MACUR. The Eastern BUDDA, as well as the Classical Deity *Mercury*, is acknowledged to be the son of *Maya*, by the Hindoos, Chinese, Greeks, &c. &c. She is called in Sancrit MAHA-MAYA, The Great MOTHER, or as expressed by kindred terms MAGNA MATER, which brings us directly to the common MOTHER of all, the MOT, MOUTH of the Phœnicians and Ægyptians, the original MATTER of MUD. The Hindoo BUDDA is brought to the spot, supposed in my hypothesis, when his followers talk of him under the name of BUDDHA, *Narayana*, or BUDDHA dwelling in the *Waters*, (*Faber on the Cabiri*, 2. 95.)

I shall now examine some of the words, which are more particularly connected with the term SMITH. This term sMITH, as we have seen, must be referred to our Elementary Character MD, and it belongs to such words, as MASH, MIX, MAKE, &c. as relating to the Artist, who works with *Metals* in their Soft MASH state, either Liquid, or Plastic, by *Melting, MASHing, or MIXing, or by MASHing, Beating, Forging, or MAKing* them into shape, in their Malleable, or MASHEABLE state, if I may so say. The Etymologists have duly recorded the parallel terms to *Smith*, as *Schmid*, (Germ.) *Smithian*, *Schmieden*, *Smeden*, &c. (Sax. Germ. Belg.) *Cudere*, *geSmitte*, (Fr. Th.) *Metallum*, which some refer to *Smite*, and others to *Mitis*, who are alike right, as producing kindred words. We have seen, that a parallel term to *Smite*, as *Schmeissen*, relates to *Dawbing* and *Striking*, or *Dabbing*, as we express it. In the term *Smooth*, and its parallels *Smæthe*, (Sax.) *Smæthian*, *Complanare*, *SMIDgh*, which the Etymologists compare with *Mados*, (*Mados*, *Lævis*,

Glaber,) belonging to *MADAO*, (*Maðaw*, *Lævis et depilis sum*, *Madeo*,) we see the idea of bringing any thing to a *Soft* state, by *MASHING*, if I may so say, *Beating*, *Knocking*, *Pressing*, &c. and in the Greek word bearing the sense of *Madeo*, we actually find the idea of *MASH*, *MOIST*, *MUD MATTER*. The German *SCHMIEDEN* belonging to *SCHMIDT*, the *SMITH*, is explained in my Dictionary by “To forge, coin, set up, invent, “fabricate, devise, counterfeit,” and the corresponding Dutch word is explained in Sewel’s Dictionary by “To forge, *MACHINATE*.” In Greek *MUDROS*, (*Μυδρος*, *Candens ferri Massa*, *Massa lapidea ignita*, *globus candens, rudis*,) actually denotes a *MASS* of *MATTER* in its *Malleable* state, and *MUDRO-KTUPOS*, (*Μυδροκτυπος*, *Qui ferrum candens malleo fundit*,) is the *sMITH*, who *sMITES*, or Beats it: The adjacent term to this in the Greek Vocabularies *MUDAO*, (*Μυδau*, *Nimio MADORE* vitior,) will again bring us to the spot from whence these words are derived, as I have just shewn from another source.

We see how *geSMITTE* means *Metallum*, and such I conceive to be the force of the *MET* in *METall-on, um*, (*Μεταλλον*,) which word has nothing to do with the terms *Μετα* and *Αλλος*, as the simple Greeks, and their still simpler interpreters imagine. In the Hebrew Language מַטְל *MTL*, which cannot be supposed by any race of Interpreters, to be compounded of two Greek words, denotes a *Forged Bar*, and in Arabic, says Mr. Parkhurst, it means, as a verb, “To *Hammer*, “*Forge*, *Beat* out by *Hammering*, as *sMITHS* do iron,” to which our author has justly referred *METAL* and its kindred words. The Welsh and Irish have likewise the terms *METTEL*, and *MIOTAL*, *Metal*, which the Lexicographers of the former claim as their own, and which they derive from *MED*, “That is extended, that is *Made* complete, full, “perfect, or *Mature*,” where in *MADE* and *MATURE*, we have kindred terms, and *Tel*, “That is even, regulated and compact,” &c. as Mr. Owen explains them. I have already produced the term *MASLIN*, as relating to a *MIXTURE* of different grains, in *MAKING* of Bread, and *MASTLIN*, as denoting What is *MADE* up, or *Formed*, under the idea of a *MIXED METAL*, as Brass, *Orichalcum*, &c. In Persian *Mis* مس denotes “Brass, “Copper,” an adjacent word to which in my Dictionary is *Miziden*,

“To taste, suck, sip,” &c. where in *Suck* we see the idea of *Moist*, or *MASH*-like *MATTER*. In Arabic *META* متاع signifies the *Metals* of “Brass, Lead, Iron,” and it likewise means “Merchandise, goods, Furniture, clothes, effects, utensils,” where it signifies simply *MATTER*, and the same word *MUTA*, denotes “Whatever is thrown up in vomiting,” where it means *Foul MATTER*.

I suspect that the personage, so famous for his skill, in the formation of *Metals*, *Brass*, &c. the Phœnician *Cad-MUS*, is a compound of *Cad*, bearing the same meaning as *Cast*, *Cudo*, &c. and of *MIX*, *MAKE*, *METAL*, under the idea of the *Worker of Metals*, or the *METallurgist*, in various processes, the *Caster of Metals*, the *sMITH*, &c. &c. The same personage is celebrated as the *Inventor of Letters*, or *Characters*, and hence we might almost consider him as a *Letter-Founder*. Among the old Chymists *Cadmia*, (Καδμια, Καδμεια, Lapis Ærosus, medicamentum Metallicum,) is used for “A stone, out of which Brass is tried; Brass Ore; also a sort of stone, called Lapis Calaminaris,” as N. Bailey explains it, where perhaps *Cad-Meia* is quasi *Cad-MEJA*. The term *Misey*, as the same writer says, is “A Mineral, or rather an efflorescence of the Chalcites, of a golden colour, a sort of Vitriol made by burning “the stones called *Cadmia*, with the wood of pines.” The *MISEY* may remind us of the Greek *MISU*, Μισυ, *MISY*, Succus in *METallis* concretus in formam glebæ, vel pollinis, unde inter *Metallica* numeratur. I suspect that *Castor* is the *Caster of Metals*, and that the occupation of himself, his brother and family is that of *Miners*, and *Smelters of Ore*, &c. The story of these brothers, dying and reviving daily, alludes, I conceive, to their descent into the *Mines*, and their ascent from the same spot by turns. By some *Cad-MUS* is supposed to be the *Archi-MAGEiros*, (Αρχιμαγειρος, Præfectus sive Magister Coquorum,) where we are brought to the same point of the *Concoctor*, or *Mixer*. His wife *Hermione* relates, as I suspect, to the *MINE*, and the *Her* is *ÆR* in *Æris*, or *ORE*, *Brass*, &c. This will not appear so improbable, when we remember, that *Hermione* was likewise the name of a town in Argolis, where there was a famous temple of Ceres, the patroness of *Workers in Metals*, and a descent to *Hell*, which brings us directly to the *Mine*.



In the Celtic Dialects the Elementary Characters <sup>A</sup>R, and MN, relate to the *Brass Ore* and a *Mine*. In Welsh, and in Irish, *Mwn* and *Mein* denote *Ore* and a *Mine*, and in the former Language *Mwn*, *Evyz*, is a Brass *Mine*; where the Welsh scholars must consider, whether the *Vyz* in *Evyz*, or *Ev-Vyz* be significant, as belonging to this Race of words, now before us. The *Evyz* is sometimes written *Efydd*, and Mr. Owen under *Evyz*, refers us, as to another word or form corresponding with it *Myz*. I imagine, that the *Fydd*, *Vyz* and *Myz* are significant, and so is the *Ev* likewise. Perhaps in *Bis-MUTH* we have both forms for the names of *Metals*. Among the terms for *Æs* in *Lhuyd*, I see *Uva* and *Evidh*, or as I conceive it, *Ev-VIDH*. The Island *Eubœa* was famous for its Brass, and we now see, that *Eubœa* is nothing but *UVA*, the spot where *Brass* was found. I suspect, that *Midas* denotes the *sMITH*, or some Artist connected with the working of *Metals*. This will appear strange to those, who have heard only of this personage, under the adventure of his Asinine ears: Yet a little consideration will somewhat reconcile us to this idea. According to some he was the son of *Cybele*, or *Ceres*, the protectress of Artists;—he is connected with the Sage *Silenus*;—he is supposed to have found a great treasure, and to be immensely rich;—he turns every thing, that he touches, into the precious *Metal* of Gold;—he builds a Town called *Ancyra*;—he is supposed to have found out the *Anchor*, and he is recorded as the Inventor of *Lead*. This last piece of information occurs in an article of Hyginus, denominated *Quis quid invenerit*, abounding with a world of information. The term *aMATHus*, a City of Cyprus, so fertile in *Metals*, *Fœcundam AMATHUNTA Metalli*, must be referred to this Race of words, now before us. The term *Cyprus* belongs to *Copper*, *Cabiri*, &c. &c.

Terms, belonging to the form *sMD*, with the sound of *s* preceding the Labial, as *sMITH*, *sMOOTH*, *sMITE*, *sMUT*, &c. &c. &c.

I shall in this Article consider those words, which appear under the form *sMD*, with the sound of *s* preceding the Labial, and which

are to be referred, as I imagine, to the Elementary form MD. The sound *s* is supposed on many occasions to express *Dispersion*, as of *Loose*, *Soft*, *Pash*, or *Pudge Matter*, as in *Spatter*, *Sputter*, &c. which are terms belonging to the very words *Pash*, *Pudge*, under the form PS. Such may have been the cause, why the *s* has been added to the form MD, which expresses the same species of Matter, MUD, &c. we know, that in colloquial Language MASH becomes sMASH, *Quash*, *sQuash*, &c. &c. We have seen the terms sMITH, sMOOTH, sMITE, with their parallels *Smith*, *Smed*, *Schmid*, &c. (Sax. Belg. Germ.) *Smæde*, *Smiddighen*, *Mulcere*, *Mollire*, &c. (Sax. Belg. &c.) *Smiten*, *Schmeissen*, &c. which relate to *Soft MATTER*, as I have before shewn, in a MASH, MUD state. In Welsh eSMWYTH is “Soft, or SMOOTH, to the feel; easy; quiet; agree-able; comfortable.” The term SMITE denotes *Striking*, just as the verb *To Pash* is derived from *Pash*, or *Pudge Matter*. In German *Schmeissen* signifies ‘To *Daub* over with Filth, as well as to *Dab*, or to Strike.’ Let us mark, how *Daub* and *Dab* belong to each other for the same reason. In the sense of *Smiting*, as denoting *Contagion*, we again see the idea of *Foul Matter*, and though Skinner places it in a separate article from *Smite*, he justly refers it in this sense to such terms as *Smitten*, *Smetten*, *Smette*, &c. &c. (Sax. Belg. &c.) *Corrumpere*, *inficere*, *Maculare*, and *Schmeissen*, *Concacare*, where in *MACULA* we have the simpler form. In the same column of Skinner with these words I see SMUT, which he refers to *Be-Smitan*, (Sax.) *Inquinare*, *Smette*, *Macula*, (Belg.) *Schmitzen*, *Schmutzen*, (Germ.) *Denigrare*, *Fædare*, &c. In Mr. Shaw’s Irish and Galic Dictionary we have the following words, SMISTam, To SMITE, SMODan, Dirt, SMUT, SMUGam, To Spit, SMUG, denoting the MUCUS of the Nose and *Spittle*, SMUIGeadh, Filth, Dirt, SMUID, Vapour, SMOKE, SMUAIS, “In Pieces, Broken in shivers,” which brings us to SMASH, with other words, under the same form, which the Celtic Scholars must refer to the fundamental idea here unfolded.

SMOKE is referred to *Smoca*, *Smooek*, &c. (Sax. Belg.) under both which words is recorded the Greek *Smuko*, ( $\Sigma\mu\nu\chi\omega$ , *Proprie de igne latente sine flamma et paulatim rem consumente. Unde attero, velut lentâ tabe consumo*;)—SMOTHER, which has been referred to *Smorod*,

*Smoooren*, (Sax. Belg.) SMUG, To SMUCKLE, or SMUG, under which the Etymologists record *Smicre*, (Sax.) Elegans, “unde nostrum “*Smucker*,” *Schmucken*, *Smucken*, (Germ. Belg.) Ornare, *Smycker*, Orno, *Smecho*, (Σμῆχω, Sapone illino, Purgo, abstergo,) *Schmeicheln*, (Germ.) *Smeecken*, *Smeeckelen*, (Belg.) Blandiri, Mulcere, &c. *Smock*, Indusium, *Smoc*, (Sax.) The terms for Ornament, Cleanness, SMUG, &c. are derived from the idea of *Smearing* over, off, &c. Junius under SMUG, records likewise the Slavonic *Ssmukowati*, Ornare, and *Smao*, *Smeo*, (Σμαω, Σμεω,) where the second consonant does not appear.—SMUTCH and SMOTTRED, Labes, Contaminatus, detailed in Junius, are different forms of SMUT. I see among these terms in Lye’s Junius SMUGGLE Goods, which Lye refers to *Smokkelen*, *Smuyken*, (Belg.) Clanculum aliquid agere, which words signify ‘To do anything in a SMOTHERED up ‘manner, in a *Hugger MUGGER* way, as we express it.’—The SMOCK, sometimes called SMICKET, belongs to the terms, signifying What is *Smart*, *Clean*, or SMUG. Anciently this part of the Dress was in Women more particularly visible, so that great pains were bestowed upon its bleaching; and its whiteness made so strong an impression on the mind, that it has given a name to a White Flower. We all remember, that among the attendants of Spring are the “*Lady-SMOCKS* all silver *White*,” and that in this season, and the succeeding one, “*Maidens bleach* their “summer SMOCKS.” Chaucer describes the *Fayre yonge wife* of the Carpenter in the following manner:

“*White* was her SMOCK; and browded all before,  
 “And eke behind on hire colere aboute  
 “Of cole black silk within and eke withoute.”

Our great Bard has again alluded to the extreme and even *pale White-ness* of this part of the Dress in the most touching and affecting of his images, “O ill starr’d Wench! *Pale* as thy SMOCK! When we “shall meet at compt, This look of thine will hurl my soul from heav’n, “And fiends will catch at it.”

Under sMOKE Junius has produced the Welsh Mwg, the simpler form, and we remember our terms MUGGY Weather, MOKY *Air*, &c. In Welsh MYG signifies, according to Mr. Owen, “Being of great space,



“ or grand, reverential, respectable ; honoured ; holy ; solemn ; glorious,” the origin of which might be difficult to discover, if we did not see as adjacent terms *Mygawd*, “ A rising of SMOKE, steam, or vapour ; suffocation,” *Mygdarthiad*, “ A Throwing out vapor ; a fumigating ; a burning of incense,” where we see, that the sense of *Holy* is derived from the SMOKE of *Incense*. Mr. Owen does not seem to understand this, as he derives *MYG* from *My-Yg*. We see in the Greek *sMUCHO*, (*Σμυχω*,) the various senses of *MACERO*, “ Quam lentis penitus *MACEROR* ignibus,” as likewise of SMOKE and SMOTHER. The words directly adjacent to this Greek term in our Vocabularies are *sMODIX*, (*Σμωδιξ*, *vibex*, *livor ab ictu*,) which the Etymologists produce under *SMITE*, and *sMOCHO*, (*Σωχω*, *Mando*, *Manduco*,) which brings us to *Masaomai*, (*Μασαομαι*,) *MASTICATE*, and *MASH*, &c. The terms *sMODIX* and *MASTIX*, (*Σμωδιξ*, *Μμαστιξ*,) we now see, belong to each other. In *sMATTER* and *sMATTERING*, we are brought to the idea of Thin, Vile *Push MATTER*, nor do they differ in sense, or origin from *SPATTER*, *SPUTTER*, &c. &c. The term before this in Skinner is *SMATCH* and *SMACK*, to which he justly refers *SMATTER* ; as they all convey the same idea, To *SMATCH*, or *SMACK*, is as it were, ‘ To make a *SMASHING* Noise,’ as if employed about *SMASH-MATTER*. Skinner has *SMACK* in two articles, in one of which we have the parallel terms *Schmücken*, *Smaecken*, (Germ. Belg.) *Gustare*, *Sapere*, *Smeck*, *Smæg*, (Sax. Dan.) *Sapor*, *Gustus*, and in the other we have the sense of *Basium pressum*, to which he refers *Schmatz*, *Schmutz*, (Germ.) I shall shew, that *Kiss* and its parallels, which Bruce in his translations of Solomon’s Song found to pass through so many Languages, and the Latin explanatory term, here adopted, *Gusto*, belong to *Quash*, *Squash*, *Quag*, for the same reason, and I shall shew likewise, that *Sapio*, *Sapor*, &c. belong to *Soop*, *Sup*, *Sap*, *Sop*, and finally to *Swamp*. My German Lexicographer explains *SCHMUTZ*, “ A *SMACK*, *SMACKING*, or “ resounding *Kiss*,” and *SCHMATZEN*, by “ To *SMACK*, make a noise with “ the meat in chewing it, or with the Lips in *Kissing*.” That my idea is just respecting the connexion of the terms for *Kissing* and *Smucking* with *Squash* and *SMASH MATTER*, if I may so express it, will be manifest from our vulgar phrase, when we talk of ‘ *Kissing* and *Slopping*.’

In the same opening of my German Dictionary with these words I see SCHMAUSS, "A Wassel, Feast, Banquet," which means the act of SMACKING, or Eating; and SCHMASCHE, "A Drest Lamb-skin, Soft and "Supple," where the sense of *Soft* brings us to the original idea, and SCHMÄCHTIG, "Lean, MEAGER, thin," &c. SCHMACH, "Reproach, Ignominy," &c. where in MEAGER we have a kindred term denoting a "MASH'D, MACERATED state," and the sense of *Reproach*, &c. brings us to the original idea of *Vile*, Foul MUD MATTER. The substantive SCHMAUSER is explained by "A Wasseller, lover of feasting, or titbits," and SCHMAUSERISCH, by "Given to feasting and sharking," the sense of *Sharking* brings us to the following terms, SMOUS, SMOUTCH, SMOUTCHER, SMUSH. Mr. Grose explains SMOUS in his Classical Dictionary by "A German Jew," which alludes, I imagine, to the German sense of SCHMAUSER, *Sharking*;—To SMUSH, by "To Snatch, or seize suddenly," adjacent to which I see SMOUCH, "Dried leaves of the Ash-tree, used by the Smugglers, for adulterating the black, or bohea tea." In the next opening of my German Dictionary I see SCHMEICHeln, To flatter, &c. SCHMEISSEN, "To SMITE, To Blot, Foul," &c. SCHMIDT, A SMITH, SCHMIEDen, To Forge, &c. SCHMÜCKen, To adorn, SMUG up, &c. seine sache SCHMÜCKen, "To colour, cloak, palliate, "Dawb, imbellish your doings," and SCHMUTZ, "SMUT, Dirt, Nastiness," where we cannot doubt that all these words belong to each other. I observe likewise SCHMIEgen, "To shrink, cockle, or wringle," Das SCHMIEgen, The Cringing, submitting, &c. which means to be in a SMITTEN down, MASHED, Depressed, Vile state. Wachter compares the term with MIKKOS, (MIKKOS, Parvus.)

Hence in Scotch SMAIK is "Small, puny.—A Silly mean fellow, "a minion," as Dr. Jamieson explains it, in the same opening of whose Dictionary I see To SMAD, "To stain, to discolour," which same idea is expressed under the forms SMIT, SMOT, &c. To SMAICHER, "To eat in a clandestine manner something, especially, that is agreeable to "the palate," where we have still the sense of what is pleasant to the SMACK, or taste, though the idea of *Noise* is not so prevalent. SMASH, "To break to pieces," SMAICHER, "A fondling term addressed to a

“Child,”—SMATCHET, “An appellation given to a child, expressive of  
 “contempt and displeasure,”—“perhaps,” says our writer, “from *Small*  
 “and *Chit*,” who sees no relation between this term and the preceding  
 word SMASH; though it signifies ‘To make *Small*,’ or “To Break to  
 “pieces;”—SMATTER, “To be busily engaged about trivial matters,”  
 or as he might have said SMASH matters; and we say in English, that  
 a person has a SMATTERING of any subject;—SMACHRY, “Trash; a  
 “hodge-podge, or farrago, of whatever kind,” SMEDDUM, “The powder,  
 “or finest part of *ground Malt*,”—SMEETH, SMOOTH, SMEEK, SMOKE.  
 In the next opening of this writer’s Dictionary, I see *Smy*, “Pitiful  
 “fellow,” where a second consonant is wanting;—SMIDDY, A SMITH’S  
 Workshop, SMITTRIE, “A numerous collection of *Small* individuals,”  
 SMOOTRIKIN, “Tiny and active; a fondling epithet,” and in the succeeding  
 page I see SMOULTER, “To eat often, although little at a time, SMOTTRIT,  
 Besmeared, To *Smue*, or SMUDGE, “To laugh in one’s sleeve,” which  
 he has justly referred to the German SCHMUTZEN, “Subridere, blande et  
 “placide ridere,” where Wachter has reminded us of MEIDIAZO, (Μειδιαζω,) and  
 Dr. Jamieson of the simpler form in Swedish MYSA;—“SMUGLY,  
 “Amorous, sly, being at the same time well dressed,” where we may  
 observe, that when the sense of Sly, or something *Concealed* is annexed  
 to these words, we see likewise the idea of the SMOTHERING, SMUGGLING,  
 if I may so say, or covering *daub*. The origin of the German  
 SCHMUTSEN, in the interpretation of which Wachter has justly adopted  
 the terms *Blande* and *Placide*, or as he might have said, *Molliter*, is  
 unequivocal from the next word in his Lexicon SCHMUTZ, “Pinguedo,  
 “Refer ad SMITZEN, Ungere, *Sordes*, Vide SCHMITZ, *Macula*.” Widegren  
 has interpreted the Swedish MYSA, by “To SMITE, to contract the face  
 “with pleasure,” in the same opening of whose Dictionary I see MUST,  
 “Substance, Pith, quintessence, Item MOISTURE, Juice, Sap,” and in  
 the next opening I see MÅDD, “Snow trod loose, and mixed with *Dirt*,”  
 and MAKA, To MUCK,—I shall here close my observations on this race  
 of words, as I trust, that their origin is now most unequivocally detailed,  
 and their fundamental idea developed, without a possibility of future  
 doubt, or error on the subject.



Terms, relating to *Existing Beings*, *Generative*, or *Producing Powers*, &c. which are derived from the MATTER of MUD, as denoting the *Formative*, or *Formed Substance*, the MAKING, or MADE MATTER, such as MOTHER, MAID, &c. &c.

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I shall in the present Article consider those words, under our Elementary Character MD, which relate to *Existing Beings*, *Generative*, or *Producing Powers*, &c. &c. as MOTHER, MAID, &c. and which originally denoted, as I imagine, *Substance*, or MATTER, as of MUD. The words for *Being* express, as I conceive, the MATTER, by which things *Are*, or *Exist*, that is, the *Formative*, or the *Formed Substance*, the MAKING, or MADE MATTER. In English the term MOTHER at once denotes the *Being* and the *Foul* MUDDY substance, as of *Wine*, &c. and we cannot doubt, that it is the same word under different applications, though Skinner has placed the term in three separate articles, as denoting *Mater*,—*Hysterica Passio*, (which he derives from *Matrix*,) and *Fæx*. In Spanish we have various senses of the Elementary Character MD, annexed to MADRE, as ‘MOTHER, MATRON, MATRIX, ‘Womb, Basis, *Foundation*, *Bed of a River*, *Sewer*, *Sink*,’ where in the three latter senses we are brought to the original idea of the MUD Spot. In the same column of Mr. Richardson’s Dictionary, in which MADER and MAZER مادر MOTHER, occur, I see the Persian MADÉ, “A Woman, “a female,” MADINÉ, “A female in general,” and the Arabic MADDET, “An article, point, subject, MATTER,” &c. and MADI, MATERIAL. The term MAYE in Persian مایه means “A Woman; any animal set apart “for breeding,” &c. it means too ‘MEASURE, *Semen Virile*, Ferment, ‘Leaven, rennet,’ &c. where we see the original idea of MOIST MATTER. The *First Being*, or *Protoplast* ADAM is acknowledged to belong to a term denoting a *Likeness*, *Image*, and *Earth*, or *Mould*, and this is the precise relation, which I suppose the words under the Elementary form MD, denoting *Being*, to bear to those, which express MAKE, iMAGO, MUD, &c. &c. Let us mark the term *Protoplast*, belonging,

we know, to *Plasso*, (Πλασσω, *Fingo*, *Figuli* more *formo*, *formo*,) which is the appropriate term for *MAKING*, or *Forming* with *MUD*, or *Clay*. I shall shew, that *Plasso*, (Πλασσω,) and *Pelos*, (Πηλος, *Limus*,) belong to each other, just as I suppose the relation to take place in *MAKE* and *MUD*.

Wachter explains *MACHEN* in different articles by “*Facere*, *parare*; “*Formare*, *fabricare*;—*Componere*, *compingere*; *Aptare*, *Concinnare*; and in another article by “*Parere*, *Gignere*.” He seems to refer them to different sources, yet he directs us, in one of these articles to the term *MAG*, per omnes significatus, as if he considered it as a fundamental term. Under the sense of *Componere* and *Compingere*, he produces the Greek *PEGEIN*, and *PAGEIN*, Πηγειν, Παγειν, and justly tells us, that *P* and *M* are letters of the same organ, and therefore commutable into each other. This is all right, and thus we see, how the two forms *MD*, *PD* belong to each other; yet though this great Etymologist has advanced so far, he dares not venture, as we see, to pass from *PEG* to *MACH*, until he has produced the form *PAG*, that the vowel *a* may be secured, as the record of the affinity. The next term to *MACHEN* in his Glossary is *MACHT*, belonging to our word *MIGHT*, which he explains by “*Potentia agendi*, alias *vis*, *virtus*, *Potestas*,”—“*Potentia existendi*, “*alias possibilitas*,” and which I have before referred to *Plastic MATTER*, just as we talk of the *Potter* having *Power* over the *Clay*. I shew in another place, that the forms *Potestas*, *Potentia* belong to the *POTTER*, who has to do with *PUDGE* substances. Wachter explains *MAG* by *Natura*, *Parens*, *Filius*, *Conjunctus*, *Cognatus*, *Conjux*, *Puer*, *Famulus*, *Par*, *similis*, *æqualis*, which latter sense brings us to *MATE*, *MATCH*, *MEET*, *Commodus*, &c. and the next term to this is *MAGD*, “*Virgo*, *Puella*, “*Fœmella*;—*Ancilla*, *Famula*, *Ministra*.” The term *MAG* in another article is explained by *Papaver*, which he justly refers to *MEKON*, and *MEKOS*, (Μηκων, *Papaver*, *Μηκος*, *Magnitudo*,) and I must add, that the words preceding the terms *MAG* and *MACHEN*, are *MÆSTEN*, *Sagino*, belonging to a *MAST*, *Sagina*, and *MACHALUM*, “*Acervus mergitum*,” all which terms for the *Rising*, or *Swelling up* substance, belong to the *Swelling MASS*, as of *MUD*.

The term MOTHER occurs under the form MDR, MTR, through a variety of Languages, *Mother*, *Meder*, &c. (Sax.) *Mutter*, (Germ.) *Moder*, (Dan. and Swed.) *Moeder*, (Dutch,) *Madre*, (Span. Ital.) *Mader*, (Pers.) *Matree*, (Sanscrit,) &c. &c. In the French *Mere* the second consonant does not appear. We should agree, I think, that *Pater* and *Mater* contain the same fundamental idea, and that they belong to each other; though different forms have been adopted in order to express the different relations, under which these Beings are placed. Having proceeded so far, we should be inclined perhaps to extend our affinities, and to suppose, that *Father*, *Pater*, *Mother*, &c. belonged to the Labial sounds *Pa-Pa*, *Ma-Ma*, which, as the Theorists on Language have truly told us, pervade the whole compass of Human Speech, in expressing the relations of *Father* and *Mother*, the names of *Being*, &c. &c. Our Theorists have moreover told us, that these names for *Father* and *Mother*, under the Labial form, were supplied by the *Infantine sounds*, produced by the motion of the Lips. To this Theory I have no objection; as it disturbs no facts, which may be discovered in our investigation of Languages, though it contributes nothing to our assistance; nor, as far as I remember, have our Theorists been able to produce a single discovery on the relation of words to each other, from the possession of this precious secret. Whether the Theory be true or not, all that relates to it may be detailed and exhausted almost within the compass of the same sentence. The power of discovering the relation of words to each other with effect, does not commence, till we have arrived at the stage, in which we recognise their connection with the *Earth*, and whatever may have been the process, before the Elementary Characters have received this impression, that primary and original process, if such there be, does not disturb those facts, which alone become visible, when the secondary process has commenced. Whatever may be the relation of the original *Germ*, as some Theorists, I think, call it, of *Mater* to *Pa* and *Ma*, and of MUD to *Pa*, *Ma*; the affinity of MATER and MOTHER to MOTHER, Fæx, and MUD, is not disturbed or affected. In short, I have no objection to a Theory, which should suppose, that the *Labial* sound M, P, supplied, or contributed



to supply the germ for the words, under the various Elementary forms  $M^A, P^A, ^AM, ^AP, ^MA, ^PA, M, P, \}$   $M, P, \&c. C, D, \&c. L, N, R$ , as this Theory does not disturb the facts, which may be discovered respecting the relations of words to each other, under these different and distinct forms.

The various parallels to MAID, collected by our Etymologists are *Mæden, Mægden, &c. (Sax.) Maecht, &c. (Belg.) Magd, (Germ.) Magath, (Goth.) Magad, (Fr. Th.) Maer, Mey, (Run. Dan.) &c. &c.* The preceding term to this in Junius is MAICH, MACII, which Lye produces as the Scotch term for *Gener*, to which he has referred *Mag, (Swed.) Mæg, Mag, (Sax.) Parens, cognatus gener, filius, Mage, Magur, Magus, (Al. Isl. Goth.)* In Ray's Provincial terms "*My*" "*MEAUGH,*" signifies "*My Wife's brother, or Sister's Husband.*" Dr. Jamieson has duly produced under MAICH, the parallel terms in various Languages. In the Slavonic Dialects, MATERE is a MOTHER, and in the column of my Russian Dictionary, in which this word occurs, I see MATERIA, MATTER. In the Russian Language MOUJE is a Man, and in the same column of my Lexicon, where this term is, I see MOUKA, *Das Mehl, MEAL*, where we directly come to the species of MATTER, supposed in my hypothesis. In Spanish Mozo, is "A Bachelor, a man "unmarried," and Moza, "A Girl, a young woman," and Muchacho, Boyish, &c. I see in the same column of my Spanish Dictionary with these words MUCHO, MUCH, which I suppose to be derived from a similar idea of a *Lump, or Heap* of MATTER, and Mucilago, "*Mucilage, "a slimy, or viscous body,*" where we are directly brought to the idea supposed in my hypothesis of *Slimy MATTER, or MUD.* In the Cornish Dialect Moz plur. MUZI, MAHTHEID is Virgo, as we find in Lhuyd under this Latin word. In the Norfolk Dialect, MAWTHER denotes a young Female, Girl, or MAID, but oftentimes under some idea of depreciating the object, as the awkward *Lumpish* Girl, where we see the original idea.—MAWTHER is a term used in our ancient writers, as Mr. Nares in his Glossary of Shakspeare has duly observed.—MISKIN-Fro is produced by Skinner, which he derives from the French *Meschine*, belonging to *Maeghd, (Belg.) and Vrouwe, Mulier.* The *Miskin* is the MAGDgen, the Diminutive of MAGD, MAID. Our term applied to a young

Female, Miss is supposed by some to belong to MAID, while others consider it as a diminutive from *Mistress*, which is probably the fact. I have shewn, that MASTER and MISTRESS denote the Superior, belong to the Swelling MASS. In German too MAGDLEIN is a diminutive of the same term MAGD, and to this we should at once refer the names *Madelin*, *Maudlin*, and even *Magdalen*, if we did not know, that the latter was a Scripture name. The Scripture *Magdalen* is supposed to be derived from the name of a place; the radical of which belongs to the form GDL. The term MAUD and MATILDA belong to these names for a MAID, and Skinner has derived the latter from *Maeht*, (Belg.) *Virgo*, and *Helde*, or *Hilde*, *Heroína*. The term MADGE is applied to an old Woman, for the same reason, as it is to the *Owl*, and the *Pudendum muliebre*. The MAT in MATRULLA, (*Ματρύλλα*, *Lena*,) might denote the *Female*, or it may mean, What is *Vile*, *Bad*. The *Trulla* may recall to our remembrance the word *Trull*, and Meric Casaubon derives our term from the Greek word, yet I cannot suppose any connexion between them.

To these words for *Being*, as relating to *Producing*, *Breeding*, &c. we must class the following *Maia*, quasi MAJA, (*Maia*, *Obstetrix*, *Nutrix*, *Appellatio honesta Matronæ* cujusvis ætate provectionis.—*Filia Atlantis*,) *Maieuo*, quasi MAJEUO, (*Μαιευω*, *Obstetricem ago*,) *MID-Wife*, (Eng.) the personage employed in *Producing*, which has nothing to do with MIDST and MIDDLE, as some conjecture. In Irish MAIDHEOG, is “A MID-*Wife*,” the next term to which in Mr. Shaw is MAIDHDEAN, “A MAID, *Virgin*.” The term MAY, *Maius*, quasi MAJ, MAJUS, is the *Producing* Month. Our English Etymologists do not exhibit this word for a *Month*, as considering it to be palpably derived from the Latin, and therefore giving themselves no further trouble on the question. Yet Lye under MAY, in his Edition of Junius, as a term in Gawin Douglas for *Virgo*, *Ancilla*, details various words with the same meaning under this form, as *Mai*, *May*, (N. S.) *Moe*, (Dan.) *Mey*, (Isl.) *Mauvi*, (Goth.) \*.

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\* The origin ascribed to this Race of words for *Being*, which supposes, that MAID relates to ‘What is Formed or MADE,’ will shew us, how Shakspeare and his interpreters may be reconciled,

We now see, that MAY, (Scotch,) &c. the MAID, and MAY, the *Month*, contain the same fundamental idea. The connexion of MAY, MAI-us, (Lat.) the *Month*, with MAIA, the *Mother* of Mercury will be understood, when we learn, that the Romans sacrificed to that Goddess on the Ides of this Month. The MAY-Pole is supposed to be the Pole, about which they danced in the month of MAY, which is perfectly right; yet perhaps the term MAY in this combination should be conceived as alluding to its original sense, such as it bears in the term MAY, the Month, so that MAY-Pole would signify the *Pole* of *Generation*, as it is acknowledged to have represented the *Phallus*. Let us here note, that the *Phallus* is the *Palus*, *Pole*, or *Pale*. Skinner has, I think, well explained MAY Pole by "*Arbor Genialis*." Some have told us, that MAIA denotes the *Earth*;—that for this reason they offered to her a *Pregnant Sow*, a victim consecrated to the *Earth*; and that they addressed her in their Sacrifices by the name of the *Great Mother*, or in Latin MAGNA MATER. (*Court de Gebelin*, Vol. IV. p. 64.) We have seen, that in Sanscrit MAIA is the MOTHER of *Buddha*, or Mercury, and in the same Language the name of *Woman* belongs to our Elementary Character MD, &c. under various forms, expressing *Females* of a different sort. In the *Ayecn Akbery*, (Vol. II. p. 453.) they are described as

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reconciled, though the latter are in the fact wrong, by introducing an unnecessary alteration. Ferdinand says to Miranda,—“My prime request, Which I do last pronounce, is, O you “wonder, If you be *Maid*, or no?” This question has appeared so blunt and improper, that the fourth Folio reads, “If you be *Made* or no,” and Warburton coincides with the idea. The true reading is MAID, yet it is not spoken in the sense used at present of *Virgin*, in contradistinction to *not* being a Virgin, but in its original idea of a *Female Creature*, or if I might so say, a *Created* or MADE Female, i. e. a *Female MADE*, as other Earthly *Females* are, of Mortal Mould or MATTER, in opposition to an *Immaterial* Being, an Angel, Goddess, &c. which Ferdinand on the first view supposes Miranda to be, “Most sure, the *Goddess*, on which these “airs attend.” The commentators have produced the following passages, which illustrate my idea, “Nor *Goddess* I, nor *Angel*, but the MAID and Daughter of a woody nymph.”—“She “resembled rather an *Angel* than a *Creature*.” Now I imagine, that MAID sounded to the ears of Shakspeare in the sense of a *Female*, with as much of the idea annexed to it, which belongs to its kindred term MADE, as the substantive *Creature* bears of the sense annexed to the participle *Created*, which signifies, as we know, Formed, or MADE.



follows, MOKDHA, “one who, in her youth, betrays signs of wantonness, “but flies from the embraces of her husband. This happens from “eight to eighteen years. MUDDHEYA is modest, and has a great “affection for her husband, and never mentions his name in anger. “This state lasts to the age of thirty-two years.” Again we have the term MUDDHEE, “She who, after suffering a little trouble gives up her “affection for him,” (p. 455.)

I have supposed, that the original idea annexed to MAIA and its kindred terms was that of MATTER, as connected with its Plastic Nature, capable of MAKE, of being MADE, of MAKING, &c. which brings us to the sense of *Form*, *Shape*, &c. It is curious, that this original idea is to be found in the Mythological birth of MAIA, who belongs to the Family of *Prometheus*, the great Artist in *Forming* Clay into Shape, where the kindred METH exhibits the same notion, and in the attributes and accidents annexed to the History of her Son. His office, as I have already observed, was to *Form* the rude condition and nature of uncultivated man into decent and becoming habits, attitudes and fashions by the Exercises of the Palæstra; and his statues are particularly connected with the idea of *Form*, and *Figure*, as relating to their *Elegance*, *Grace*, &c. The Latin proverb, *Ex quovis Ligno non fit Mercurius*, relates to the familiar appearance of excellency and grace in the statues of this God, and our great Poets have described him under this strong and universal impression. We all remember in Shakspeare “A station like the “Herald MERCURY, New lighted on a heaven kissing hill;” and Milton in alluding to his *Form* describes him as the son of MAIA. “Like MAIA’s “Son he stood.” But in order to decide at once on the original idea annexed to the term MAIA, we must be informed, that in Sanscrit the term MAYA may be considered, not only as applied to the Mother of *Buddha*, or *Mercury*, but as denoting likewise *Form*, *Appearance*, &c. Mr. Marsden in his Malay Dictionary produces MAYA, as a Sanscrit term, signifying “Visual illusion; Shade, phantom, apparition,” “*Orang Muda baik paras seperti, MAYA surga*,” “A youth whose beautiful “features gave him the appearance of a heavenly phantom.” This quotation is extremely curious, as we see from hence, that MAIA, both

in the mind of an English and a Malay bard, is connected with the idea of the beautiful *Figure* of a blooming *Youth*.

The sense of MAYA for an *Illusion* perpetually occurs in the Sanscrit Language. I cannot refrain from producing a sublime passage, in which this sense is to be found. The Deity under the incarnation of *Creeshna*, is thus addressed, "O supreme Lord! how can Man, who is the prey  
" of MAYA, (*Delusion*,) praise thee properly? Blinded by the passions,  
" he spends the precious moments of existence in their service," &c. (*Maurice's Anc. Hist. of Hindostan*, II. p. 389.) The ancient opinion, that the MATERIAL World is ideal, has been received likewise among the Brahmins, and it is curious, that this state of *iMAGINARY* MATTER, or of MATTER, which exists only in *Forms*, *Appearances*, or *iMAGES* is called in Sanscrit MAYA. Mr. Moor in his Hindoo Pantheon under *Narayana*, (72-3,) has well described this opinion, which has been so widely extended in the ancient and modern world; and he observes, that "this *illusive operation* of the Deity," by which things exist only as they are perceived, is called by the Hindu Philosophers "MAYA, or "Deception." This writer tells us in another place, that the Goddess *Lakshmi*, as mother of *Kama-Deva* by *Krishna*, is called, as he expresses it, by "The *perplexing* appellation of MAYA." I hope, that this ingenious and able writer will no longer consider the appellation as *perplexing*, when he remembers, that MAYA, in this application, is the MAIA of the Greeks, the Goddess of the Earth, whom they consider as the *Magna MATER*, the Great MOTHER. Our author himself informs us, that "the followers of *Vishnu* esteem *Lakshmi*, as the MOTHER of "the world, and then call her *Ada MAYA*," and Sir William Jones in his hymn to this Goddess addresses her as "The world's great MOTHER." (*Hind. Panth.* p. 132-6.) The Profound Brahmins, and their English Disciples, not understanding this original idea, annexed to MAYA, but considering only the secondary sense of *Illusion*, and regarding it, as the primitive idea, have been alike *perplexed* in their interpretation of this term, "The Indian MAYA," says Sir William Jones, "or, as the "word is explained by some Hindu scholars, *the first inclination of the "Godhead to diversify himself*; such is their phrase, 'by creating worlds,'

“ is feigned to be the MOTHER of *universal Nature*, and of all the inferior  
 “ Gods ; as a Kashmirian informed me, when I asked him, why *Kama*,  
 “ or Love, was represented as her son. But the word *MAYA*, or  
 “ *Delusion*, has a more subtle, or recondite sense in the *Vedanti* philo-  
 “ sophy ; where it signifies the System of Perceptions, whether of  
 “ secondary or primary qualities, which the Deity was believed, by  
 “ Epicharmus, Plato, and many truly pious people, to raise by his  
 “ omnipresent spirit in the mind of his creatures, but which had not,  
 “ in their opinion, any existence independent of mind.” (*Jones, As. Res.*  
*Vol. I. p. 221. quoted in the Hindu Panth. p. 447.*) In Sanscrit  
 MATREE is a MOTHER, as the term is represented by Mr. Wilkins, and  
 in the Cosmogony of one Hindoo Sect, as I have before observed,  
 MEHTET is “ *the first created substance*,” (*Ayeen Akbery, Vol. II. p. 414.*)  
 Mr. Moor will now understand the origin of a Sanscrit word, recorded  
 by Paolino, MEDHRA, The *Womb*, as of *Bhavani*, which literally means  
 MAGNA VENUS, i. e. *Magna Mulier*, or *Mater*, (*Hind. Panth. p. 385.*)  
 “ The word MEDHRA,” (says Mr. Moor,) “ is new to me, and is,  
 “ I suppose, a term, used in Malabar ; similar to *Yoni*.” The term  
 MEDHRA means, we see, the MATR-ix, as of the MATER, MOTHER,  
 METREE, &c. and we may likewise observe, that the *Yoni* is the  
*c-Unnus*.

Under MACHEN, “ *Parere, Gignere*,” Wachter observes, “ *Franci inde*  
 “ *formârunt Naturæ et genitalium vocabula*,” and he explains giMAHTi  
 ki-MAHT, gi-MAHTim, geMÆCHTE, by *Pudenda, Virilia, Testiculis,*  
*Partes genitales*. We shall hence understand the origin of the following  
 terms, MEDEA, MEZEA, (*Μηδος, Cura, consilium, in pl. Μηδεα, Consilia,*  
*Pudenda, Μεζεα, Genitalia in bestiis,*) MUTO, MUTONIS, (Lat.) *Veretrum,*  
 MUTTONIUS, ium, (Lat.) *προβασκανιον*, “ *solent enim contra fascina res*  
 “ *turpes e collo pueris suspendi.*”—MUTUNUS, (Lat.) *Priapus, MUTROS,*  
 MUTES, (*ΜΥΤΤΟΣ, το γυναικειον ΜΥΤΗΣ· ὁ προς τα Αφροδισια εκλελυ-*  
*μενος,*) MUTROS, (*ΜΥΤΡΟΣ, Γυναικειον αιδοιον.*) These words are produced  
 by Martinius, who refers them to MUSOS, (*Μυσος,*) which is a probable  
 conjecture ; just as *Pudendum* belongs to *Pudet, Putidus*, &c. and  
 ultimately, as I shew, to PUDGE Matter. If this should be so, MUTO



belongs to the fundamental idea of our Element, under a minute difference in the turn of meaning. I suspect, that *Ganymedes*, (Γανυμήδης,) is a compound of *Gune*, (Γυνή,) and *MEDEA*, (Μηδεα,) quasi ‘Pudendum muliebre, vel naturam muliebrem habens, effeminatus, Cinædus,’ and the *Meos* in *Andro-MEOS*, (Ανδρομεος,) has probably the same source. Both these words occur in the famous verses of Empedocles, on the Divine Nature, preserved by Ammonius, where the Epithet to *MEDEA*, *Μηδεα*, is *Λαχνηεντα*, *Villosa*, which will remind us of our vulgar term *MADGE*, which is at once applied to the *Owl*, and the *Pudendum Muliebre*, ‘ex Hirsutâ formâ.’ The *MAJ* in *MAJalis Porcus*, the *Castratus Porcus*, seems to be attached to these words, and to mean the animal deprived of that, which belongs to the *Partes Genitales*. Thus the *MAJ* in this word, and the *Mai* in *Mainus*, quasi *MAJus*, the Generating Month, will contain the same idea. In the Ægyptian Language *Mici* is *Parere*, *MEC*, *Nasci*, *Parere*, et *MECI*, *Obstetricatio*, which latter sense brings us to the Greek *Maieuo*, or *MAJeno*, (Μαίεω.) Again in Ægyptian *MAC* is *Pullus*, item *Μοσχος*, *Vitulus*.—Item *Gigni*, *Nasci*, and *MAC NOUT* means *Deiparâ*. We cannot doubt, that the Greek *Moschos*, (Μοσχος,) and the Ægyptian *MAC* belong directly to each other. I have supposed in another place, that *Moschos*, (Μοσχος,) relates to *Soft*, *Swelling* matter, which brings us to the original idea. In the same column of my Ægyptian Dictionary with *MICI*, I see *MEET*, *MEDIus*, and *MESH*, *Multitudo*, the former of which brings us to *MIX*, and the latter to *MUCH*, *MASS*, &c. I see too *MITooui*, *Via*, *MIT*, *Apium*, derived probably from the *Moist* situation, in which it grows; *MISHI*, *Verberare*, which brings us to *MAStigoo*, (Μαστιγωω,) *sMITE*, &c. To *MASH*, *Cut*, *Beat*, &c. the next word to which to *Mkah*, *Labor*, *dolor*, where we have the same idea, ‘id quod *Contundit*, *MACerat*,’ as in *ΜΟΚTHOS*, (Μοχθος.)

In the Celtic Dialects the train of ideas, which I am here unfolding, is fully manifest. We have seen, that in Cornish *Muz*, pl. *Muzi*, *ΜΑΗTheid* is *Virgo*. The Scotch *MAICH*, *A Son in Law*, is compared by Dr. Jamieson with the Gaelic *MAC*, *A Son*, *MACamh*, *A Youth*, *a Lad*, and *MACne*, *A Tribe*.—Hence is derived, we know, the familiar

prefix in Scotch names, *MAC-Pherson*, *MAC-Intosh*, &c. In *Shaw's Dictionary* we have *MAC*, A Son, *MACra*, "Young men, a band of young men; Males," *MAC-Mic*, A Grandson, *MACaim*, "To bear, carry, to fondle;" *MACA*, "The Like, Equal," which directs us to *MATCH*, *MATE*, (Eng.) the Scotch *MAIK*, &c.—*MACHlag*, "The womb," *MATRIX*;—*MACHdual*, A Sponge, *MACHT*, "A Wave, or Surge," where we are brought to the original idea. The Galic *MACA*, *Like*, will direct the Celtic Scholar to the Welsh *MEGis*, "As,—*Like* As," &c. In the same page of Mr. Owen's Dictionary with this word I see *MEGidyꝝ*, "One who nourishes, or brings up," and the next term is *MEgin*, Bellows, which denotes the object *Swelling* up, out, &c. Both these words are referred by Mr. Owen to *MAG*, and he should have referred likewise the term *MEG*, "That is uttered; an expression," to the same idea of *Bringing out*, *Producing forth*, &c. though he considers the term as a compound of *My* and *Eg*. Another adjacent word is *MEgai*, A Glow-worm, referred by this Lexicographer to the same word *MAG*, which supplies us with full evidence in favour of my hypothesis. *MAG* signifies, as explained by Mr. Owen, "The act of rearing, bringing up, or educating," &c. the next word to which is *MAGad*, "A Heap, a quantity, a multitude," that is, A *MASS*. *MAGu* means "To bring forward, to bring up, to rear; to instruct, to nurse; to breed," and in the same column of Mr. Owen's Dictionary, we see a word derived from this source, relating to a Building, as something *Reared* up, or *Raised*. This word affords the origin of a Greek term, which we should have little conceived to be connected with words, relating to the *Powers* of generation. This word is *MAGWYR*, which Mr. Owen derives from *MAG* and *Gwyr*, and which he explains by "What is raised up; a structure, a wall; a building; a House, in the Dialect of Gwent" &c. and we shall not doubt, that the Greek *MEGaron*, (*Μεγαρον*, *Domus*, *Ædes*,) belongs to this word. In Welsh *MACwyr* means "A Youth," which Mr. Owen derives from *MAG*, directly connected with *MAGad*, A Heap, &c. and thus we see, how the terms for *Being* are connected with a *MASS* of *MATTER*, according to the hypothesis, which I am here labouring to establish.

In the same column of Mr. Owen's Dictionary, in which *MACwy*, A Youth, occurs, I see *MACai*, "That breeds, or that is generated, " a *MAGGOT*, or grub; a caterpillar," which Mr. Owen refers to *MAG*. In the same opening of Mr. Owen's Dictionary, where these words are found, I see likewise the following, *MADREz*, "*MATTER* that is " dissolved; what is generated by *Putrefaction*, *Pus*, or *Purulent* "*MATTER*," &c. *MADRU*, "To dissolve, to become *MATTER*, or *Pus*, " to *Putrefy*; to rot, to generate *MATTER*, to fester," where let us mark *PUTRIS* and *PUS*. Here the Welsh scholars will at once acknowledge, that the words under these forms *MC*, *MD*, *MT*, and *PC*, *PS*, *PT* would pass into each other, as their Grammarians tell us, that the Radical *M* passes into *V*;—*B* into *V*, *M*, and *P* into *B*, *Mh*, *F* in the variations of the same word. When we treat of the Radical forms *B*, *F*, &c. } *C*, *D*, &c. and *M* } *C*, *D*, &c. these facts should be ever deeply impressed on our minds, and should appear in their full force at the commencement and at the conclusion of our discussions. I see likewise in the same opening of Mr. Owen's Dictionary *MADRwy*, "a Newt, or Eft," under which word Mr. Owen has produced a passage singularly applicable to the purpose of these discussions, where we find enumerated various of those *vile animals*, which are engendered in the *Slime* or *MUD*, "Yz oezwn mewn cors halog-vront yn mysg amwyd, " *MEDRWYOD*, llyfain, nadrez, gwiberod, a fryved gwenwynig, I was " in a filthy and corrupt *Bog* among *Grubs*, *Newts*, *Frogs*, *Snakes*, " *Vipers* and *Venemous Insects*." Near to this word we have *MADRON*, Humors; Watery *MATTER*, *MADRONI*, "To form a watery Humour; " to make dizzy, or giddy; to stupefy; to become dizzy," from whence we shall again learn, how the term *MAD* may belong to this Race of words. We shall mark, how the form *MADRON* brings us to that of the Latin *MATRONA*, the *MATRON*. Thus then we see how *MACwy*, the Youth, or *MAC*, the Son, is connected with the *MAGGOT*, and *MADRwy*, the *Newt*, &c. We shall agree, that from the *Son* to the *Daughter*, or the *MAID*, we pass without doubt or difficulty. We know, that *MOTHER* is at once the *Parent*, the *MATER*, and the *Foul MATTER* of Liquor; and we have seen, that the Spanish *MADRE* com-



prehends the various senses of the MOTHER, the *Parent*, the MATRON, the MATRIX, A *Bed of a River*, a *Sewer*, and a *Sink*. We perceive from these Welsh words, how the terms for *Being* are connected with those for *Vile animals*, and the *Generating* or *Generated Foul MATTER* of *Dirt* or *MUD*. This is the precise fact, so unequivocally displayed in these words, which my hypothesis supposes, and thus we perceive, that wherever we turn our eyes, we are perpetually brought to the same Spot, to which the mind is still fixed, as if by some invisible spell, controuling all its powers, and impressing all its principles in the formation of Language.

The Terms, which I have produced in this Article, relating to the *Generative Powers*, and the *Generated*, or *Existing Beings*, &c. under various denominations, will fully illustrate the train of ideas, which I have proposed to unfold for the confirmation of my hypothesis, and will shew us, that the most dignified of our terms for the most *illustrious*, or *amiable objects* are formed from the same materials, which supply names for the *Vilest animals*, and the most *disgusting appearances*. The principles, and the productions both of Language and of Life are to be found in the great storehouse of the *Earth*, from which all their forms arise, with such infinite variety, and such unexhausted abundance. The least and the greatest, the most humble and the most noble, among the Productions of Nature, are all fed and fostered, generated and exhibited from the same spot,—the common origin of the vilest Reptile, which crawls under our feet, and of the creature *Man*, in the pride of his being, with the boasted privileges of his Reason and his Language.

——“ Common MOTHER Thou !

“ Whose womb unmeasurable and infinite breast

“ Teems and feeds all ; whose self same mettle,

“ Whereof thy proud *Child*, arrogant *Man*, is puff'd,

“ Engenders the black *Toad*, and *Adder* blue,

“ The gilded *Newt*, and eyeless *venom'd worm*,

“ With all the *abhorred births* below crisp heav'n,

“ Whereon *Hyperion's quickening fire* doth shine.”

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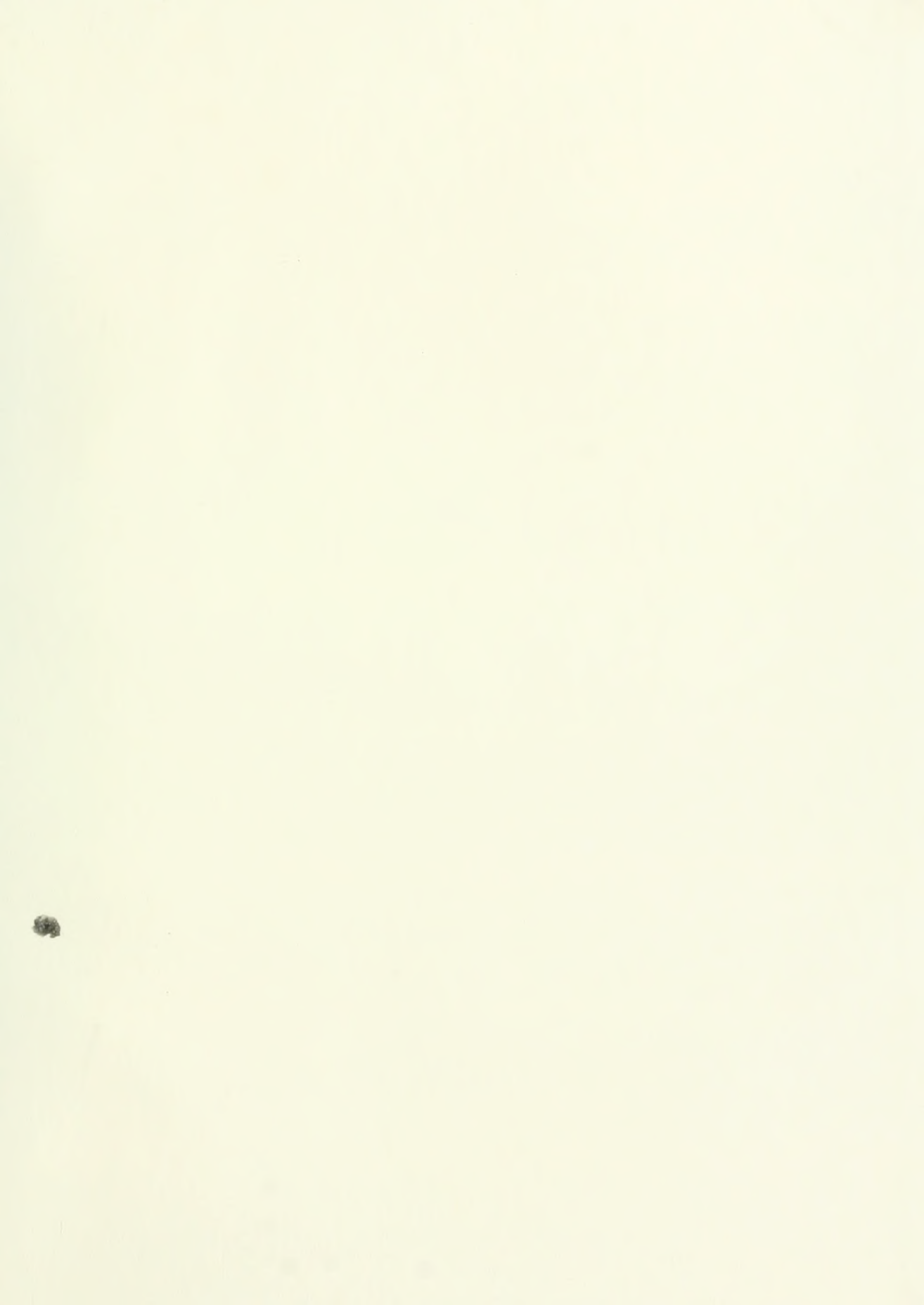
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